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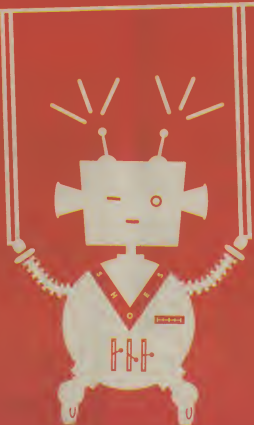
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# LAST DAYS

The Week in Review BY DAVID SCHMADER

**MONDAY, APRIL 1** This week of lifesaving dogs, life-ending television, and deeply unsettling herpes transmission kicks off with April Fool's Day, the internationally recognized sub-holiday devoted to hoaxes, pranks, and playful mendacity. "In Italy, France, and Belgium, children and adults traditionally



APRIL FOOLS!

tack paper fishes on each other's back as a trick and shout 'April fish!' in their local languages (*pesce d'aprile*, *poisson d'avril*, and *aprilfish* in Italian, French, and Flemish, respectively), writes Wikipedia, but maybe they're just fucking with us. Meanwhile in the United States, April Fools' serves primarily as an opportunity for corporations and media outlets to flaunt their less-than-serious sides, from Virgin Airlines announcing the world's first glass-bottomed plane (April Fools!) to the *New Statesman* announcing (in laboriously humor-killing prose) its decision to publish all forthcoming issues in Comic Sans font (APRIL FOOLS!).

•• Meanwhile in Los Angeles, Lindsay Lohan was found guilty of 40 counts of arson and seven manslaughter, and sentenced to hang by the neck until death on pay-per-view.

**TUESDAY, APRIL 2** The week continues in the wilds of French reality television, which has recently seen the sudden and per-

haps show-related deaths of two participants. Details come from the *Agence France-Presse*, which tracks both deaths to the set of *Koh Lanta*, the French version of the reality show *Survivor*, which was shooting its 19th season on the tropical island of Koh Rong in Cambodia on March 22, when a contestant—25-year-old Gerald Babin—suffered a fatal heart attack on the first day of filming. In response, the French broadcaster TF1 immediately canceled the show's 2013 season, suspending all *Koh Lanta*-related drama until yesterday, when Thierry Costa, a French doctor who'd been working on set when Gerald Babin died, killed himself. [Babin's death] sparked questions about the way the show was run, and Costa was at the receiving end of accusations he failed to do his job properly," reports the *AFP*, adding that Dr. Costa cited these "unfair accusations" in his suicide note. "Meanwhile Françoise Laborde—a journalist and member of state media regulator Conseil Supérieur de l'Audiovisuel—suggested that reality shows needed to be better monitored."

**WEDNESDAY, APRIL 3** In stupider news, the week continues with the performance *Carnival Triumph*, the most reviled, mocked, feared, and feces-smeared circus ship in the universe. As history buffs will recall, earlier this year the *Triumph* trapped thousands of humans in a floating brown nightmare, which seemed like the worst thing ever until today, when the *Carnival Triumph* broke free of its



SHITTY SHIP

repair dock and maybe killed a man. Details come from *Mobile, Alabama's Press-Register*, which reports the *Triumph* broke loose from its moorings early this afternoon after strong winds hit the Gulf Coast; soon after, the *Triumph* struck the pier on which John R. Johnson was working. After falling into the water, the 64-year-old Johnson was seen breaking the surface once, then disappeared. Tomorrow, authorities will suspend their search, with Johnson's family acknowledging his likely death via "weather-related accident." The rampaging monster ship has been re-secured to a dock at the Alabama Cruise Terminal.

**THURSDAY, APRIL 4** In other bad news, the week continues in Saudi Arabia, where a man found guilty of paralyzing a friend has been sentenced to be surgically paralyzed himself. "The verdict, which was reported in the *Saudi Gazette* newspaper last week, is an example of Islamic sharia law, which allows eye-for-an-eye punishment for crimes but also allows victims to pardon convicts in exchange for so-called blood money," reports the *Independent*. "The ruling, which has been condemned by human rights group Amnesty International, says that Ali al-Khawher, 24, should be paralyzed surgically unless his family pays one million Saudi riyals to the victim." (About that victim: He is reportedly a childhood friend that said Khawher stabbed in the spine during a teenage dispute a decade ago.) Condemnations to all.

•• In much better news, the week continues in Illinois, where a man who's been homeless since 1978 has won the lottery. "I almost fell

over," said Dennis Mahurin to ABC News of his \$50,000 Scratch ticket triumph. Among his plans for the money: dental work, a new tent, and some philanthropy. "With all the other homeless people around here, I've made up my mind," said Mahurin. "I'm gonna give them each \$100." Congratulations to all.

**FRIDAY, APRIL 5** In sadder news, the week continues with Roger Ebert, the freshly beloved multimedia force who started the week by announcing his "leave of presence" from his never-ending film reviewing, blog writing, and tweeting, and ended the week by dying yesterday after a prolonged and well-documented battle with cancer. The death of Roger Ebert sparked an outpouring of online love and eloquent to properly represent here. So allow us to focus on two precise points

of admiration for Mr. Ebert. The first comes from Riz Rollins, DJ extraordinaire, who wrote on *Slog*, *The Stranger's* blog, how reading/watching Ebert as a kid made him hungry to be old enough to see the films Ebert was writing/talking about. (Us, too.) The second comes from Last Days' own stupid heart, which will always love Mr. Ebert for the poise and bravery he brought to his fight against punishing illness. When he lost his voice, he found Twitter. When he lost his jaw, he fought a fucking turducken. But nothing stopped him from doing what he loved. Until now. RIP, Roger Ebert.

**SATURDAY, APRIL 6** In happier but still bittersweet news, the week continues in Portland with an amazing tale of adventurous toddlers, unconscious grandmas, and heroic dogs. Details come from KGW News, which reports the drama went down at an apartment complex in northwest Portland, when 23-year-old Kerri Cooper noticed her dog Lucy barking at the window yesterday afternoon. When Cooper

per looked out, she saw a small child walking alone toward the large pond in the apartment complex's courtyard. By the time she got outside, the toddler was already neck-deep in the pond. "She pulled him out and took him to the office while she called 911," reports KGW. "After deputies showed up, the child's grandmother, 58-year-old Rochelle Huedi came to the office looking for the kid [Sergeant David] Thompson said. Deputies then learned Huedi was the babysitter and had fallen asleep, unaware the boy was able to open the door and get outside. Deputies also determined she had been consuming alcohol." The napping grandma was arrested on suspicion of criminal mistreatment and child neglect, and the two-year-old boy was returned to his parents.

**SUNDAY, APRIL 7** Speaking of youngsters skirting danger, the week ends in New York, where "two more infants have contracted the herpes virus after undergoing an ultra-Orthodox Jewish type of circumcision," reports CNN. "In the ritual, known as *metzitzah b'peh*, after removing the foreskin of the penis the person performing the procedure places his mouth briefly over the wound, sucking a small amount of blood out, which is discarded. Antibacterial ointment is applied and the wound is bandaged. The health department says the procedure is dangerous because the contact with the mouth could transmit diseases such as herpes." Last September, the New York Department of Health passed a regulation requiring parental consent for all infants scheduled to have their bloody wangs sucked by a knife-wielding rabbi. As New York City health commissioner Dr. Thomas A. Farley said in a press release, "There is no safe way to perform oral suction on any open wound in a newborn." ■

May that phrase be embroidered on a thousand aprons. Send hot tips to [lastdays@thestranger.com](mailto:lastdays@thestranger.com) and follow me on Twitter @davideschmader

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ART BY MARGARET

## I TRIED TO LAUGH OFF THE BURNING

I'm going to call you lowa, but you know who you are. What you don't know is how to grow up. I thought I might unearth some hint of humanity in you if I sat with you for morning coffees in the office kitchen, or invited you to shoot pool after work, or kept my mouth shut about your weakas George Michael facial hair. I didn't. Then you went and ruined my going-away party with the old hot-sauce-in-the-jelly-shot shenanigans, and I realized you were irredeemably 14 years old. I tried to laugh off the burning, but on the on the inside—my literal inside—I thought I was going to have to go to the hospital. So here's some news, lowa: (1) Fuck you; (2) Yeah, that is a drinking problem; and (3) Good luck finding anyone else at work who is as good at pretending to like you as I was.

—Anonymous





## NEWS

## The War on Cabs

Riders May Have More Options These Days,  
but Taxi Drivers Say That For-Hire Drivers and  
Upstart Car Services Are Breaking the Law

BY GOLDY

**"Seattle's become chaos and lawless like Mogadishu city where I came from,"** a Seattle cabbie lamented during public comment at an April 4 hearing before the Seattle City

Council. Taxi drivers had packed the council chamber to demand that the city stop for-hire vehicles and out-of-town taxis from illegally stealing their passengers.

"It's like Somali pirates," the driver fumed. But the for-hire drivers had turned out in force to plead their case, too. "All we're asking is to be treated equally," one driver implored. "Why not give us the same rights as taxis? We need fairness."

There's a civil war of sorts brewing within the city's highly regulated taxi, for-hire, and limousine industry, and while we aren't exactly becoming Mogadishu on the Sound, drivers on both sides worry that the dispute could escalate to violence. At stake are the livelihoods of thousands of drivers, mostly East African immigrants, as well as the long-term health of Seattle's \$75 million taxi industry that is itself a crucial component of the region's \$5.9 billion tourism industry. But even as the industry descends into an increasingly contentious turf war, upstart companies providing short-term rental and ridesharing services—many of them operating entirely outside the established regulatory regime—are threatening to eat its lunch.

Still, if there's one thing these drivers agree on, it's that the city is to blame. For-hire drivers blame the city for creating regulations that make it impossible for them to earn a decent living, while taxi drivers and owners blame the city for not enforcing the laws and regulations already in place.

"The city created this problem, and it's the city who must fix it," another speaker proclaimed, to applause from both sides.

"You know, we don't have to do this," Council Member Bruce Harrell reminded the audience. This was the second of five scheduled hearings before the Committee on Taxi, For-Hire, and Limousine Regulations, which was convened by Council President Sally Clark specifically to address the dispute. In July, the council will issue the results of a study determining whether there is a sufficient supply of cabs, after which the committee will consider reforms, including licensing more taxis.

**P**art of the problem is that few customers can tell the difference between a taxi and a for-hire vehicle. For-hire companies are required to paint their cars in two tones (to distinguish from single-tone cabs), but owners still manage to creatively paint them to look like taxis. Only taxis have those iconic lights on top, but some for-hire vehicles

mount a sign on the roof, creating further visual confusion.

The bigger difference is regulatory. Taxi fares are regulated by the city and county, and are metered by distance and time, whereas for-hire fares are flat rates by zone, hour, or prior negotiation. But most impor-

but only 688 taxis licensed to pick up passengers within Seattle. And to make matters worse, cabbies claim that taxis from Tacoma, Everett, and surrounding areas are driving into Seattle on Fridays and Saturdays to feast on our busy nightlife scene, illegally picking up fares. This is the chaos and lawlessness that local taxi drivers are complaining about, a state of anarchy that only took hold over the past few years.

"It used to be good," Orange cabbie Ad-



tantly, only taxis are authorized to pick up passengers that halt them off the street or at designated taxi stands, whereas for-hire vehicles (and limos) can only pick up passengers by "prearrangement."

Hail a for-hire vehicle outside a Seattle

**The city is deciding if we need more cabs and how to regulate ridesharing services like SideCar.**

bar on a Friday night, and if they pick you up, they're breaking the law. But how are you to know?

There are about 1,400 taxis and for-hire vehicles licensed in Seattle and King County (plus another 768 town cars and limousines),

and Biza told me on the ride back to the office after the council hearing. "It's completely different now."

**S**o why the artificial distinction? Why shouldn't for-hire vehicles be allowed to pick up passengers the same way a taxi can? From a policy perspective, it's all a question of supply and demand, explains Seattle Consumer Affairs director Denise Movius. The city limits the number of taxi licenses in order to maintain a "competitive, safe, fair, and viable" industry, she says. "The concern is if you flood the market with too many cabs, no one will make a living."

But many drivers argue that supply and demand is exactly the problem. There are 928 licensed taxis/cabs in Seattle and King County, but nearly 6,000 licensed taxi drivers. This puts drivers at the mercy of a few hundred car owners, many of whom own multiple

licenses. While the city caps the lease payment an owner can charge at \$85 a shift, some drivers claim that they are charged a higher rate. That would be illegal, says Movius, but many "drivers are afraid to report violations for fear of losing their lease to drive the taxis."

But even at the \$85 lease rate, fuel and other fees drive the cost up to an average of \$120 a shift. The city estimates that the typical driver earns a \$100 profit on an average 10-plus-hour shift. Nine hours into his shift, Biza told me that he had only made about \$40 above his \$110 up-front cost.

And while taxi licenses remain in short supply, the competition for passengers is only about to get worse.

**F**orget bikes and transit; the secret weapon in Seattle's war on cabs is turning out to be... cars.

Car-share services like ZipCar and Car2Go are rewriting the rules of urban transportation. At a rental rate of \$3.98 per minute, Car2Go is substantially cheaper than taking a cab. Meanwhile, app-based rideshare and dispatching services like SideCar, Lyft, and Uber, critics say, are ignoring the rules entirely. The Seattle City Attorney's Office has determined "that SideCar—and similar businesses—are subject to for-hire vehicle licensing and regulation requirements," Movius confirms. Yet none of their drivers or vehicles are certified, licensed, or inspected.

SideCar's vice president of communications, Margaret Ryan, objects to this for-hire classification: "SideCar is not a taxi," insists Ryan. "There are no shifts, drivers drive whenever they like, and payment is voluntary."

Well, not exactly. I tested SideCar on the way to City Hall, drawing a driver who drove all the way from Fremont to pick me up on Capitol Hill for a mere \$7 "suggested donation."

Why? During SideCar's introductory phase, he's being guaranteed a minimum of \$15 an hour to cover a midday shift. Ryan confirmed the policy.

To me, that doesn't seem like a donation. That looks like a salary.

Council President Clark agrees that SideCar is likely subject to for-hire regulation, but she admits, "We haven't figured out how yet."

That said, SideCar's war went great—better than the Taxi Magic app, which efficiently dispatched my Orange cab but failed to track its progress or allow me to pay. And even experienced taxi, limo, and for-hire drivers admit that Uber offers customers a far superior user experience. Whether or not SideCar and Uber survive regulatory scrutiny their apps show the way to the future of dispatching rides.

But, for the moment at least, these app-based services have nothing to fear from impatient regulators, even if they are blatantly violating the rules. With only three inspectors in the city's consumer-affairs division, regulators can't even police Seattle's current wave of illegal pickups. So whatever rule changes the council ultimately approves, it all could be meaningless unless they back it up with the resources necessary to reassert the rule of law. ■





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## Dear John

### Chief's Retirement Leaves SPD More Unstable Than Ever

BY DOMINIC HOLDEN

Pundits are making a lot of hay over Seattle police chief John Diaz, 55, announcing his retirement just as the mayor's race is heating up. Did the mayor secretly fire the beleaguered chief to improve his ratings? Was Diaz a liability for reforming the department?

Diaz nervously scratched his upper arm on Monday as he told reporters at a hastily called press conference that he's leaving the force because "this is the time to go." Despite a notoriously bumpy three years, Diaz says he's helped shape reforms embodied in a federal court settlement, seen through innovations for handling nonviolent crime, and helped hush the city's crime rate.

"I don't leave from a fight," Diaz said. But when Diaz departs in a few weeks, he will leave behind a leadership vacuum much larger than his position—a vacuum that he deserves some blame for—and one that was particularly evident by looking at the people standing right behind him.

Behind Diaz was Kathryn Olson, who runs the department's investigations into officer misconduct and will soon leave the department. She has declined to serve another term after much of the city council and watchdog groups lost confidence in her. Also behind Diaz was Rich O'Neill, the president of Seattle's police union, which hasn't had a contract since 2010 and has sued to block the monitoring plan for reform. (What future role that union has in blocking reforms and negotiating contracts is unknown.) There were also the two deputy chiefs, Clark Kimerer and Nick Metz, who were passed over for the job of interim chief. (That job went instead to Jim Pugel, an accomplished assistant chief who said his job will be to hold the position until the city finds the "real chief." That Pugel was chosen over his superiors raises questions about the department's highest echelon.)

And finally there was Mayor Mike Mc-

**Diaz always seemed like more of a door than a window.**

Ginn, whose approval rating hovers in the 30s and who faces many challengers for the primary election. It's under McGinn that the US Department of Justice sued the Seattle Police Department for patterns of excessive force, that the cops' labor contract lapsed, and that Diaz was appointed. McGinn could soon be gone, too.

From top to bottom of the city, from politicians to bureaucrats to labor, the future of SPD's leadership is a total mystery.

Some folks may find solace in the federal court settlement that requires city officials to take certain steps regardless of who's in charge, but the underlying ailment persists more than ever. Federal prosecutors with the US Department of Justice wrote in a scathing 2011 report that there's one way to fix the problem: "The issues and deficiencies found in our investigation will only be remedied by sustained, consistent, and engaged leadership, coming from the top and carried out through



CHIEF JOHN DIAZ In sunnier times.

every level of leadership in SPD."

That sustained, consistent leadership is exactly what we don't have.

And it doesn't appear the city will quickly cement a new core of leaders. Tim Burgess—a Seattle council member, mayoral candidate, and former cop—says the search process for a new chief, which takes up to nine months, should not begin until "after the election." So we may not have a permanent chief and stable policing hierarchy until the fall of 2014.

Make no mistake, Diaz stepping down (or being asked to quit, or whatever really happened) is good for Seattle. It creates an opening for a strong communicator to marshal the SPD. And Diaz was never a strong communicator. He admitted as much this week, saying, "I am going to make this a short press conference, because you know how much I love doing these." The city needed a frank, transparent spokesperson who could convince us that an internally toxic culture, a culture that manifested in various incidents of cops caught on tape doing and saying horrible things to people of color, was on the mend. We needed a portal into the department. But Diaz always seemed like more of a door than a window.

As for our interim chief, I need to give full disclosure: He was my babysitter when I was a baby. I don't recall meeting him until I was an adult. This is a small town.

That said, Pugel has led SPD's criminal investigations since 1981. Many innovations at SPD have been thanks to Pugel, such as the Law Enforcement Assisted Diversion program, a project that provides drug-law violators with social services instead of jail cells. "It is a welcome demonstration about how to do stuff," Pugel explained at the lectern, the sort of glimpse into internal disputes you rarely hear from cops. "I think you know that I have always been as open and honest as I can with you guys." ■

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# ATTACKED BY AN OWL!

I Was on a Walk Through a Park at Dusk When I Got Punched in the Back of the Head with Flying Scissors—At Least, That's What It Felt Like

BY ANDREW MATSON

**T**he location was Frink Park, one of those beautiful, foliage-jammed areas down the steep slope from the Central District to Lake Washington. To get there, follow Yesler Way east until it ends. Once you crest the Leschi ridge, you'll go past the illuminati hub (?) that should TOTALLY be a restaurant/cafe, past the elementary school, past cyclists puffing up the severe grade. At the very very very tail end of Yesler, you will happen upon a big dream-catcher sculpture and a rocky path that descends into a serious wood.

But wait—before you enter: The Rick Steves in me would like to tell you that if you are standing at this trailhead and not looking out across Lake Washington to the Eastside's suburbs, you are missing out. Raise your eyes and look, because there it is. The glittering Bellevue skyline.

Beautiful, isn't it?

Another thing: If it's dark, and you don't have a light with you, don't continue on. I repeat: Do not continue on. I don't want to sound condescending, but some parts of the city are safe during the day and dangerous at night. This is one of those parts. Frink Park, aka Owl Town.

One night recently, I foolishly entered the darkened ravine and continued on through Frink Park to the adjacent Leschi Park and all the way down to the lake, to my destination of Leschi Market, to buy bacon. Have you been to Leschi Market? It's a mom-and-pop yuppie corner store. They have amazing bacon, and if you tell them to cut it thick, it comes in steaks, basically. I eat the magenta parts raw. Is that safe? Probably safer than walking through Frink Park in the dark.

It looked a little scary, but I soldiered on into the dark anyway. After twenty paces—**BANG!** It felt like the back of my head had been punched with scissors.

I looked for a branch that could have thrashed me. Or a teenager with a pellet gun? Or a ghost?

"Hey, is anyone in here?" I said weakly. No response.

So I started walking again. Twenty more paces and then **BANG!**—straight to the back of my head, the same punch/snip. I took off running. It was something in the air, something overhead, something flying. I instinctively knew I would not be able to outrun it, so I needed to protect my head somehow while getting the hell out of the park. I had a reusable shopping bag with me, so I waved it over my head as I ran. Are you picturing this? Me, terrified out of my skull, running through the dark, waving a bag over my head.

I got to Leschi Market, where in the fluorescent light I could see on my fingers that there was blood in my hair. I bought my bacon in a daze and walked home on lighted streets. That was no ghost. That was a living, breathing, thinking animal. Was I just dive-bombed by an animal?

I called a doctor (my dad) who told me to go to the emergency room right away, because it could have been a bat, and a bat could have rabies, and everyone with untreated rabies dies. But a bat didn't sound right to me. A little googling revealed that owls swooping people

in the Seattle area is pretty common. KING 5 News reported in November that "aggressive owls are making people their prey in local state parks, prompting rangers to close off areas to the public for safety." A woman who was attacked by a barred owl while walking in Bridle Trails State Park near Kirkland said, "He grabbed both sides of my ponytail with his claw." A jogger who was attacked in 2009 in Discovery Park, also by a barred owl, told *Queen Anne News*, "I felt something hit

me on the back of my head and knock my hat off." West Seattle Blog ran the story of a guy out on Alki who started wearing a construction hard hat to work because an owl kept swooping him every morning. Barred owls are huge and brown and scary-looking, and, according to the experts, aggressively territorial. They do their hunting at dawn and dusk. And in addition to habitually mistaking the tops of people's heads for small animals, they are also, for whatever reason, drawn to head-phone wires and ponytails.

I had headphones on.

I called my actual doctor at his house (evening house calls: Doctors love this) and told him the story. He said it didn't sound like a bat. It was probably an owl, no big deal. But by then I was paranoid and didn't know what

to believe, so I called for a third opinion from the head epidemiologist at King County Public Health. She said she'd go to the emergency room. But it could wait until tomorrow.

The next day at the ER, I got a tetanus shot, two gamma globulin shots, and rabies shots. Arms, thighs, butt. Rabies shots used to be administered in the stomach. Then the rule became: only in the location of the bite. Now, anywhere is cool. The doctor said I needed three more installments over the next two weeks, and that I should arrange to get them someplace other than the ER, which proved to be difficult. They were around \$250 for a pharmacy to buy and had to be ordered from a place called "Auburn." Pharmacies don't stock rabies shots because nobody uses them. My doctor didn't want to place the order at the clinic. It's a hassle. He reminded me that his advice was not to get the shots in the first place.

So I went and got a fourth opinion from the UW Travel Clinic. They said yes, I needed rabies shots, so I called my doctor back and convinced him to order them, since his office is closest to my house. Once the rabies shots arrived, I found myself shirtless in the

Owls swooping people in the Seattle area is pretty common.

examining room, watching the nurses reading the folded paper in the box the vials came in, puzzling over the sequence of injections. The schedule I heard at the emergency room conflicted with the schedule on the paper.

"I've been a nurse for 13 years and never given a rabies shot," one of them said.

Coordinating the other two shots with my clinic required some more research of my own, gathering information from King County Public Health and UW Travel Clinic—such as, you can get shots late in the sequence and that's okay, but not early; and four shots is acceptable to complete the cycle, not six, like the packaging says. I explained these things to the nurses at my clinic when I went back. They took my word for it.

Long story short, I got the shots and I'm fine and don't have rabies. Thank God for health insurance: According to an Explanation of Benefits I just got in the mail, the ER quoted my insurance company \$22,000 for some shots and a few minutes with doctors/nurses. (I'm going to let the insurance company fight that out one—imagine the hell I'd be in without them.) Friends say I'm part owl now. They call me "Owl B. Sure." They ask if I'm honorarily in Oldominion (the longstanding local rap crew with an owl logo). They don't understand how scared I was. But how could they know? Who gets attacked by owls? ■



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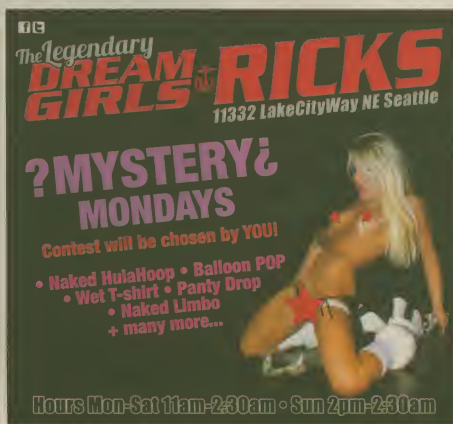
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# The Freaky Magic of SOAP LAKE



PHOTO BY KELLY O

## I Don't Know About the Healing Powers, But the Characters You Meet in This Eastern Washington Dive-Town Are Out of This World By Kelly O

Once a year, every summer, I make a three-hour pilgrimage to Soap Lake. Every time, I am surprised and relieved that neither a Starbucks nor an Ace Hotel has suddenly popped up at the edge of Eastern Washington's most magical swimming hole.

Soap Lake is the name of both the tiny town and the freaky lake at the center of it. Local Native American tribes like the Colville reportedly sent their sick and injured to soak in what they called the "Smokiam," or healing waters. In the early 1900s, Soap Lake was home to a large sanatorium (the health resort variety), where hundreds of people with all sorts of ailments piled into the legendary "miraculous" mineral waters.

Today, it's a lot less crowded. Some people, non-miracle believers, refuse to swim there. Because of its unusually high mineral content, it feels like you're floating around in a lukewarm bathtub that has a little too much Johnson's Baby Oil in it. It makes your skin feel slick and slimy. Tiny bugs buzz around near the shore, where the water often deposits a bizarre foam, not unlike shampoo. The black mud that people pull from the bottom of the lake—to rub all over their bodies in hopes of soothing aches and pains—is so sulfurous, it smells like the worst Easter-egg fart you've ever farted. To be fair, the

mud doesn't smell once it dries, once you've cooked yourself under it in the 90s, sometimes 100-degree desert heat.

Does it really heal? Locals roll their eyes, but the huge population of Russian immigrants who have taken over Soap Lake's western beach will tell you different. "You're doing eek wrong!" a grandmotherly woman wearing a flowery bathing suit and a bright orange babushka once told me. "Rub eeket

There is definitely something in the water—a lot of somethings. blue-jean cutoffs I've ever seen on a straight man. Because he was laughing so loud while knocking back shots, I introduced myself and asked him if he'd be in my column, Drunk of the Week. Instead of answering the question, he invited my friends and me over to his trailer park so we could drink some more. When we declined, he sweetened the deal by saying we could take off all our clothes and run through his lawn sprinkler. Then he dropped his cutoffs and told us, standing in only baby-blue bikini briefs, "Hey, if my dick don't work, my tongue do!"

Another Soap Lake fun fact: Seattle drag performer Jackie Hell grew up here, perfecting her craft as a bored teenager. Also, every summer, motorcycle clubs host rallies in Soap Lake. They flip off the stuffed dummy that sits in an old police

There is definitely something in the water—a lot of somethings.

cruiser at the edge of town—whose job it is to trick people into driving slower—and roar through town, sounding louder than God. One year, the "Hell Riders" brought a Wall of Death and plopped it down in the park next to the lake. A Wall of Death is an old circus sideshow stunt. It's essentially a large wooden barrel with a platform at the top where spectators can watch motorcycle daredevils get their bikes up to speeds so fast they defy gravity, riding the walls at 90-degree angles. The pro riders ride all the way up to the top,

close enough to the platform that a person can reach over the edge and hand them dollar bills. Dozens of bikers tent-camp in the park and party pretty much all night. I once saw a guy perform a 2 a.m. knife-throwing show—thank-fucking-God not hitting the fearless woman who stood calmly against a circular wooden wall. I also once saw somebody's ol' lady, a biker mama, belly dance topless, balancing two lit cigarettes on each of her nipples. Watching both of these scenes made my hands sweat a little.

Soap Lake's tourist website reads: "Some day, Soap Lake will be discovered by the rich and famous. They'll build a fabulous resort and take advantage of this absolutely one-of-a-kind mineral lake." Then it states, "If you're aren't rich or famous, visit soon, before the prices goes up." I personally hope they never, ever build such a resort (or the "World's Largest Lava Lamp," a tourist attraction they've been trying to finance since 2004). There's nothing wrong with sleeping in a tent. And I purposely didn't tell you about the lovely Notaries Lodge, or the Inn at Soap Lake, or any of the other cute, little hotels that offer spa treatments, yoga, and reasonably priced massages. Or all the weird flea markets, the shabby-chic antique stores, or the little European deli called Mama's that sells Russian groceries and delicious smoked fish. Soap Lake, the Smokiam, is still for the people. All the people. Including the ones who can balance lit cigarettes on their tits. ■

Comment on this story at [THESTRANGER.COM](http://THESTRANGER.COM)

**DIRECTIONS:** To get to Soap Lake from Seattle, take I-90 east for about 150 miles, take exit 151 toward WA-28, Ephrata/Soap Lake, continue through Ephrata for five miles, turn left onto Highway 17 (Daisy Avenue), and take that to Main Street.



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# ERNIE PIPER'S YOLO GUIDE TO GETTING THE FUCK OUT OF TOWN



Mount Spokane



Walla Walla

Coupeville



PHOTO BY ERNIE PIPER

**M**y dad spent many years of his youth hitchhiking, train hopping, and sleeping in open fields. He would occasionally impart travel advice. "Boys," he said, "when I was traveling, there were a number of bad situations where I got out of it by hitting someone very hard in the head."

"Really?" my brother asked. "How often?"

"Maybe 18 percent. Twenty."

"Jesus."

"Yeah, one time we were sleeping on a beach with some other hoboes, and this guy was hassling my friend Pete, so I hit him in the neck with a piece of driftwood."

As you can imagine, I always daydreamed about a life in which I'd have adventure stories to rival my dad's. His stories always sounded like weird shreds from other universes. Like the truck driver who took him on a shortcut through Louisiana swamps once at midnight, keeping up a low incantation that went something like "We're goin' past Mars, goin' past Venus, we're leavin' the whole universe behind..." Or the lady who just got out of prison and was going "somewhere" with a gun and a dozen bags of sunflower seeds and for whatever reason decided to pick up a hitchhiker. Or the couple in a Ford Pinto with hand-drawn racing decals and stripes drawn in black magic marker whose wheel fell off while the car was in motion, to which the driver responded by calmly telling Dad that his "pit crew would take care of it." The car's number was "420," which dad thought was an awful high number for a race car. (I know, I promised never to speak of these—SORRY, DAD.)

I guess it's because of my dad that I find most travel guides completely useless, because they don't prepare you for these sorts

of scenarios. They tell you where to find diamonds the size of your hand. What they don't tell you is how to get chased out of a bungalow at midnight, naked, pursued by an angry patriarch.

It is my belief that readers of *The Stranger* need such instruction—maybe a couple learned-the-hard-way tips, courtesy of yours truly, but mostly just a shove in the right direction. The right direction, as far as I'm concerned, is the rugged, underplanned, "Who the fuck knows?" direction. Considering it's absurdly easy to just drive

somewhere weird on the weekend as a form of entertainment, there's really no excuse not to. I drove to five weird, wonderful places within the state of Washington recently, planned almost nothing ahead of time, spent very little money, and had a really excellent time. If you're willing to spend more money than I did, you could have an even more excellent-y time. Travel for me is most fun if it's low-expectation and dirty and off-the-grid—but don't worry, if you prefer a standard of living above that of apes or weevils, just fire up the old internet and find a nice B&B with "nice meals" and "beds." I found a few here and there for you, and even stayed in one in Walla

Walla, but I heartily encourage you to embrace the adventure and find your own. The only real rules are (1) be flexible, and (2) ask the locals. Oh yeah, and (3) buy a Discover Pass. Used to be you didn't need a Discover Pass for the right to park on all state lands, but then the legislature decided state parks should have no taxpayer funding, so be a bro and toss them the 30 bucks.

Here, without further ado, are some trips I took which will inspire you to either grab a rucksack and hit the road like a latter-day beat poet, or never leave your house again.

## I Went on Five Washington State Adventures Recently and I Didn't Die Once

By Ernie Piper

Continued on page 16 ►







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On our way there, during a coffee stop in Tacoma, an old guy noticed my camera at a cafe, and produced two books cataloging the work of one Darius Kinsey, who was the Indiana Jones of the Pacific Northwest. Kinsey visited logging camps around the turn of the 20th century and took spectacular pictures of the loggers and the logs—trees wider than your dad and older than Jesus. Super-giganto-enormo trees. Woowoooooo.

Anyways, Highway 101 wraps around the Olympic Peninsula, starting in Olympia (dub) and skirting the Pacific all the way to San Diego. We started up in Port Townsend, but you can definitely make the entire 330-mile state loop and check that one off the 'ol bucket list. I slipped into a catatonic state watching the Pacific beaches. Angular boulders. Weird tide-pool creatures. Beaches the color of dog.

Important dietary side note: If you love terrible diner food, which is often great in its way, you can stop at any restaurant in any town you find along 101. We instead decided to "rough it" and packed elf jerky, a fancy loaf of raisin bread, and organic white cheddar from a co-op. We were quite happy with our choices.

On the northern side of the peninsula, we broke away from 101 to follow the 112 to reach Neah Bay. As we entered the Makah reservation, we saw little signs, hand-illustrated, bearing singsong messages like "stay ALIVE don't drink and DRIVE." These signs could be found every 30 seconds of driving, and the collective effect was something like seeing a cute little girl in a pink Hello Kitty raincoat waving by the side of the road, and when you roll down the window to hear her, she leaves over cups her hand to her mouth, and yells, "METH IS DEATH!!!!" It made us uncomfortable.

The 112 meanders out of town and into a sloping forest road that terminates at a dirty trailhead. This trail was about a half mile and would take us to the northwest corner of the peninsula (and thus the furthest northwest point in Washington State, and thus also in CONTIGUOUS AMERICA WOOWOOOOO). The trail would require moderate exertion.

I know this because we read the warning at the trailhead that said as much. The further

we got, the more exertive it became. We walked. It got more exertive. We kept walking. It got still more exertive. Finally, we were so tired we had to stop exerting and look at the scenery. Progressively more breathtaking forms of cancer had warped the trees to the point where they less resembled "trees" than "hideous alien wood golms."

We kept walking. The trail became a viewing platform full of bored tourists and signs that nobody was reading, signs that probably nobody ever has read. It's hard to focus on reading signs when the view is so majestic. There really is no other word for it. We were standing on the northwestmost point of America watching waves slam into big fucked-up caves beneath us. The entire country was behind us in the most literal way possible.

Afterward we toiled around the entire Olympic Peninsula. The trip was enormously beautiful and would be enormously boring for you to read about, so just go do it. There are 10 million hikes you can take here and ALL OF THEM are great. Hot springs, climbing, killer nature time. It's just unbelievably beautiful. I have it on some heavy authority (Susan Elderkin of the Washington Trails Association) that during the spring, the Olympic beaches are almost unoccupied, and for a small fee (like \$5/person/night) you can camp on the beach. (Sadly, since the Olympic National Park is federal land, a Discover Pass won't help you.)

Then we drove south back to Olympia and went to the Fish Tale Brew Pub for dinner (515 Jefferson St SE, 360-943-3650), where we ate killer fish tacos. If beach camping isn't your thing, even legal beach camping, you should hit up the Olympic Lodge (360-432-2993) in Port Angeles, or the Misty Valley Inn (360-374-9389) in Forks. I crashed on Ian's geofuival futon (not a euphemism).

Adventures in Spokane:  
Skiing, Ghost-Hunting, and  
an Enormous Stone Turtle**A**s you probably know, to get to Spokane you just drive east on I-90 forever. It is a glorious drive. It contains some spectacular views of spectacularly lazy people who want to see beautiful nature things but don't want to hike or any of that bullshit. Keecheelus Lake, which is one-fourth of the way to Spokane from Seattle and which looks like the alpine setting for a Swiss sanatorium, is ►



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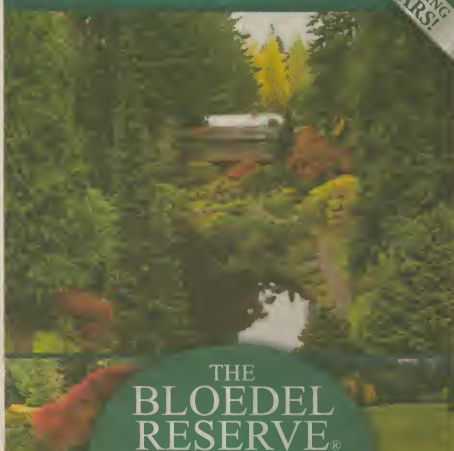
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**DRIVING TO WALLA WALLA** After we got through Snoqualmie Pass, the scenery flattened out to super-American bucolia like green pastures and smiling farmers, and windmills rose from the horizon like the mute cyclopean artifacts of an alien civilization, waiting for the radio signal from their overlords to revolt and destroy us.

◀ Right next to the fucking road. Halfway to Spokane is the Columbia River and you drive through the *Columbiamemomnfukjuff*—have you seriously not been here? I'm banging my head on the keyboard here. Do it. Do it before you croak, you miserable bastard. Go there on a really nice day and be reminded that you are a small and weak creature, and that rocks are big. While a friend drove—Bruce, if you must know, father of my friend Heather—I hung out of the window and snapped terrible iPhone pics at 60 fuel-efficient miles per hour. If you're feeling really weird, go check out the Ginkgo Petrified Forest on the west side of the gap. Bunch of cool wildflowers and old trees in cages, and petroglyphs! We had an agenda, though. We had to get to Spokane and pick up Heather and a couple other friends.

Point of historical interest, travel edition! Stop in Easton after the park at the Parkside Cafe (2560 W Sparks Rd) to refuel. AN ENORMOUS STONE TURTLE wearing a SOMBRERO guards the fireplace! Well, more like he is the fireplace. A turtle made of masonry. This is the famous Turtle Burger Bar, closed and resold many times over its long history as roadside art—and besides, the food is perfectly serviceable.

After picking up our compatriots in Spokane, we drove about an hour outside of town toward Mount Spokane (north on Highway 206, 509-238-2220). We met a dude with some chubby huskies and ate ski nachos with that acid cheese everyone loves so dearly. Skiing at Mount Spokane is pretty cheap, too. I spent 50 bucks for rentals and a night-skiing lift ticket and skied until my calves had become cows ("lol").

The next morning, we went to a coffee shop called Atticus (coffee so strong it could kill a mockingbird [this is not their real slogan, this is just me being dumb])—222 N Howard St, 509-747-0336), to collect insider information about other things we could do in Spokane. Also to drink giant bowls of coffee. The baristas at Atticus, and the retailers at the next-door shop Boo Radley's (a Spokane version of Archie McPhee's), informed us that Spokane is twice cursed. First, some white folks moved into the Spokane lands and invited Chief Qualechan down to the river, then hung him. So, they told me, the Spokane Indians cursed their own land. Second, it is cursed by gypsies. A prominent Gypsy family had \$2 million dollars in Gypsy gold illegally seized by the Spokane Police Department, and while they eventually got it all back and sued the city for damages, the young Jimmy Marks stopped his own father's funeral procession, threw open the

doors of the hearse, and invited Grover to haunt Spokane forever. So Spokane is cursed by Gypsies and Indians. That was one story we heard.

Also, something about a haunted abortion clinic. Reportedly, a mad doctor around the turn of the century had a secret tunnel leading to an underground lair where he performed illegal abortions to supplement his income.

Oh, and something about a former zoo at Manito Park that apparently had to be shut down after a girl was EATEN by polar bears.

"Holy shit," we all said. "Sounds great!" For you, dear reader, I tried to find this haunted abortion clinic, but it turns out it's in a house that is occupied and inaccessible and there are no tunnels—if there were *ever* tunnels, they've been filled in. Manito Park, however, turned out to be glorious, a bunch of lovely paths and a botanical cactus garden, but later research revealed, alas, that nobody had ever been eaten by bears. A girl did get her arm pulled off, but she apparently loved the animals so much she asked that their lives be spared.

At least the view of the river was nice. Head to the second floor of the library and look down.

And as for camping, I seriously recommend going to Riverside State Park to camp at the Bowl and Pitcher Campground (509-465-5064, \$23 after May 15). Make sure to call for reservations and directions. Though it is CRUSHED by humans, it looks like Jesus *and/or* a glacier unrolled a glorious nature-carpet made of boulders and crystal and coniferous trees. Just ignore the RVs. Jesus's glacier will punish those people in the afterlife.

### Adventures in Daytime Drinking: Wine Country, Walla Walla, and a Rent-a-Grandma

**Y**ou know those weird natural male-enhancement pills for sale in gas stations? The ones with names like Triple Goli Zen Male Enhancement with a bunch of questionable herbal inclusions? I figured the only way a wine tour could be better was if I had consumed an under-the-counter booster pill. I do this for you because I love you. It was about 30 in a Cle Elum gas station.

The idea for this particular trip was to pretend we were civilized humans—tour ▶

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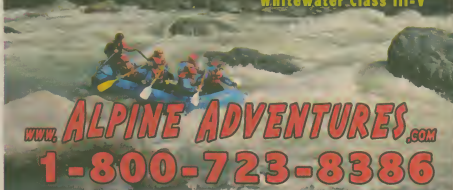
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around Eastern Washington, sample fancy wines, stay in a bed and breakfast. Ian and I drove Panda on I-90 east toward Walla Walla and the rest of wine country. After we got through Snoqualmie Pass, the scenery flattened out to super-American bucolia like green pastures and smiling farmers and their cattle, and windmills rose from the horizon like the mute cyclopean artifacts of an alien civilization, waiting for the radio signal from their overlords to revolt and destroy us. Uh, anyways. We took the scenic route, which means we splintered off from I-90 at the Columbia River (you already know my feelings on this road) and traveled alongside the gorge on Highway 240.

Once you are over the gorge, just keep an eye out for wineries. We would pull off the highway toward whichever "WINERY" billboard caught our eye, and then sample whatever was inside, saying things like, "This one's a trifle oaky." This is a lot of fun. Ginkgo Forest Winery (509-831-6432), for instance, is an indie operation alongside Highway 243, and Mike let us try four really tasty reds for free. (Though the winery has produced several award-winning wines. Mike says, "I have yet to write myself a paycheck." His orchard writes the paychecks. Nice guy.) Another recommendation: Long Shadows Winery (509-526-0905) had wines from several different vineyards and vintners, and charged us \$15 to sample eight wines (and they refund your tasting fee if you buy anything).

expected this particular trip would be a weird upper-class tour of Eastern Washington, and instead I day-drunk a lot of wine and danced and had a fabulous dinner and took non-FDA-approved pills. In the morning, after a civilized breakfast of German pancakes and scrambled eggs, I may have left the empty packaging for the Triple Gold Zen Male Enhancement Pill under a pile of sheets and let Eileen draw her own conclusions.

### Adventures on Orcas Island: Take a Ferry (or a Seaplane!) to the San Juans

**W**e went by car to Orcas Island—hopped on the ferry from Anacortes direct to Orcas (about \$45). Although, if you have a hundred bucks to burn, for the love of God, take a seaplane. Humans, as a species, can neither fly nor spend their lives upon the open water, and something about telling evolution to suck it leaves you with such primordial joy. Some have reported a slight sexual arousal aboard seaplanes, owing to the thrum of the engine and the visual appeal of pilots' uniforms. Also, on Kenmore Air, sometimes you get to sit in the cockpit. Kenmore Air takes off from Lake Union, and the ferry to Orcas Island is an hour.

Once on Orcas, we ate terrible dockside fried fish and drove through Eastsound—the local hamlet on the way to the park, which looked like it had a couple cool galleries, bookstores, and restaurants—and then into Moran State Park, past the "Environmental Learning Center," which through some cruel twist of irony was the only area where heavy machines had logged away a clearing. Several cool trails sprouted off the road. We

**VIEWS FROM MOUNT CONSTITUTION** This view kicks all views in their viewss, please go see it. We camped next to that lake (bottom left) and drank lake-cooled beer.

All the while, I could feel a charming warmth around my crotch. I found I was unable to stop staring at the beautiful women who were pouring our tasting samples, and I felt maybe I needed to have some alone time. Then things got really weird, and the tinging migrated from my crotch to my hands, and then to my shoulders, and then to my head. I petitioned Ian we stop tasting wine and find our bed and breakfast to recoup before hitting downtown Walla Walla.

We checked into A Room With A View (28 Roland Ct) just outside of town. Imagine you could pay a strange woman to be your grandmother for a few nights (two minimum at most places). Eileen, the innkeeper, had lots of little clocks, and gold embellishments, and a tiny white dog named Sassy, and was just a dear. Call 509-829-1194 to rent-a-grandma.

Then we had an unbelievable dinner at Public House 124 (124 E. Main St., 509-876-4511). We sat at the chef's bar and watched them concoct row after row of INCREDIBLE food. Ian got a Pub Burger, a bacon cheeseburger that came with pickled onion and arugula on ciabatta and then KILLED IT! got mushroom-stuffed quail with a side of bacon. There were at least four good-looking restaurants on Main Street. (Ask your grandma for recommendations.) Then we met some locals, and they took us around to Vintage Cellars Wine Bar (10 N Second Ave., 509-529-9340) and Sapoli Cellars (15 East Main St., 509-520-5258), both of which had hoppin' house bands and were a total blast. I

were heading to the top of the island, with the idea of climbing Mount Constitution, although it turns out this is absurd: Climbing Mount Constitution involves driving to the top of Mount Constitution. The road takes several switchbacks, your car whines into lower and lower gears, and you can see progressively farther into the sky and the clouds and wow is that like a bird and holy shit those are real mountains and nature is ALL OVER US WE ARE WEAK AND FRAGILE APES (dies).

We climbed the stone watchtower at the top and oohed and aahed and for real, this view kicks all views in their viewss, please go see it. And then, staggering up the tower, breathless, appeared Ian's cousin Ben, who lives in Salem. They started laughing in surprise, and the two bearded dudes of the PNW explained to me that they see each other maybe annually. "I don't know what you guys are doing," he said—we didn't either—"but you guys are welcome to come down to my campsite for dinner."

We accompanied him to a really gorgeous spot off by a lake—a quiet lump that sloped into the water, dotted with spruce and pine (Mountain Lake Campsite, just off Mount Constitution Rd.). We started a fire and roasted bacon on sticks. We drank lake-cooled beer and posed like mountain men. We had no plans, saw no historical sites, learned no things. It was glorious. ■

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# theSTRANGERSUGGESTS

WED  
APR 10

## 'The Shining': Forwards and Backwards — FILM

*The Shining: Forwards and Backwards* is exactly what it sounds like: a screening of *The Shining* with a (silent) reverse projection of *The Shining* screened on top. While I don't believe the conspiracies that Stanley Kubrick hid secret messages in the movie, the man was a **notorious symmetry junkie**, and the structure of the film makes for some eerie moments, like the "Here's Johnny" scene superimposed over a calm, pre-freak-out Jack Nicholson being welcomed to the hotel. You've seen lots of haunted-house movies, but have you ever seen a **movie haunt itself**? (SIFF Cinema Uptown, 511 Queen Anne Ave N, [siff.net](http://siff.net), 7 pm, \$11) **PAUL CONSTANT**

THU  
APR 11

## The Quiet Ones — MUSIC

Tonight, Seattle's own the Quiet Ones celebrate the release of *Molt in Moments*, a record that's filled with **fat, buzzing guitar riffs**, harmonies that sound like they're being sung on a summer day in the 1970s, and acoustic guitar that flirts with Americana. But even with the bright moments, which have become indicative of the Quiet Ones' sound, *Molt in Moments* is **more aggressive** than the band has ever been—singer-songwriter John Totten says he was inspired by "medical issues that shifted my focus to my own mortality." Whoa. With **Marty Marquis** and the **Young Evils**. (Barboza, 925 E Pike St, [thebarboza.com](http://thebarboza.com), 8 pm, \$8, \$21+) **MEGAN SELING**

FRI  
APR 12

## Trey McIntyre Project — DANCE



corporeal wizardry. McIntyre is one of the latter. (Meany Hall, UW Campus, [uworldseries.org](http://uworldseries.org), 8 pm, \$39-\$43, April 11-13) **BRENDAN KILEY**

SAT  
APR 13

## 'Pieces of a Whole' — ART



Sean Johnson is the allegorical sculptor who **tapes couches to gallery walls**, turning them into anxious monuments, and he hasn't had a solo show in a few years. This one is almost entirely new works: *Wealth*, an enormous **pyramid of pennies** (about 70,000 of them); *Last Seen Nov. 1 2007* and *Last Seen Jan. 30 1989*, portraits of missing children made of nails on drywall; and what Johnson refers to as "a new balancing piece about the government." "Balancing" in this case meaning precariousness incarnate. (LWXH, 6007 12th Ave S, [lengthbywidthheight.com](http://lengthbywidthheight.com), 6-9 pm, free, through May 4) **JEN GRAVES**

## Moisture Festival Vaudeville-a-Thon — STAGE

Back in the halcyon days, vaudeville producers used to put on marathon shows, sometime 12 hours or longer, of people juggling, **contorting**, **telling jokes**, **farting into trumpets**, setting themselves on fire while riding unicycles, and more. This year, for its 10th anniversary, the Moisture Festival (which started as an urban incarnation of the hippie, neo-vaudeville Oregon Country Fair) will spend one day bringing the tradition back. You can come, go, **eat**, **drink**, and **wear your pajamas**, with constant vaudeville wallpapering your brain. (Hale's Palladium, 4301 Leary Way NW, [moisturefestival.com](http://moisturefestival.com), noon-midnight [or later], \$75 all-day pass/\$10 more for dinner service) **BRENDAN KILEY**

SUN  
APR 14

## 'Grey Gardens' Mimosa Brunch — FILM/BOOZE

Between Jinx Monsoon's towering impersonation of Edith Bouvier Beale on *RuPaul's Drag Race* and the musical now running at ACT, *Grey Gardens* is **having a distinctly Seattle moment**. Submerge yourself in the film that started it all and remains a standard-bearer for American documentaries: **The Maysles brothers' messy masterpiece** *Grey Gardens*, which will be preceded by a mimosa reception and followed by a continental brunch and a screening of *The Beales of Grey Gardens*, the Maysles' follow-up documentary using footage left out of the original film. (SIFF Film Center, Seattle Center Northwest Rooms, [siff.net](http://siff.net), 11 am, \$15) **DAVID SCHMADER**

MON  
APR 15

## Shawn Vestal — BOOKS



Idaho is built on top of a **huge, thick crust of weird**. Shawn Vestal's short story collection, *Godforsaken Idaho*, reminds us that our eastern neighbor is not quite-right down to the core. From **lustful country boys** who plot against the tiny dogs carried around by beautiful out-of-town women (lapdogs, the narrator explains, are "wrong" because they make "us feel defensive about our whole lives") to two Mormons out to bring a sinner back into the fold, *Vestal cracks open the dry, dusty ground* and lets the weirdness spill out. It's savage and apocalyptic and endlessly funny. (Third Place Books, 17171 Bothell Way NE, [thirdplacebooks.com](http://thirdplacebooks.com), 7 pm, free) **PAUL CONSTANT**

TUE  
APR 16

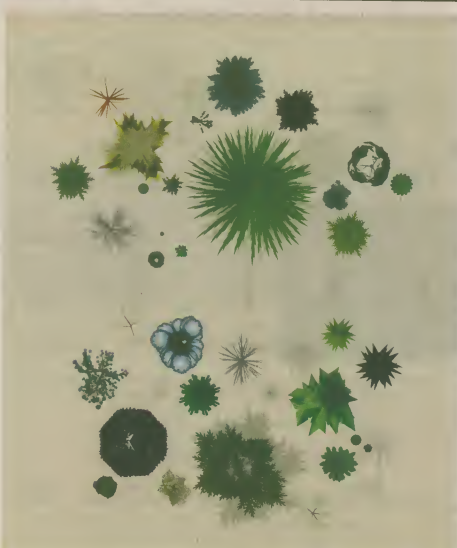
## Le Fournil — CHOW

Every time I walk into this French bakery, its glass case of pastries nearly breaks my spirit with desire—I want one of everything. But here's the secret of Le Fournil: You can buy **luscious things at very reasonable prices**, treating yourself regularly to a **kind of cheap luxury** that feels like cheating. Croissants are light, flaky, and balanced; glistening fruit tarts and chocolate eclairs make every day feel like your birthday. Their specials are particularly thrifty and decadent, and the whole place is run by **legendary French baker Nicolas Paré**, who still makes each baguette himself. (Le Fournil, 3230 Eastlake Ave E, [le-fournil.com](http://le-fournil.com), 7 am-6 pm) **ANNA MINARD**



## ARTS

Nudity...this page Horror...29 Incest...30 Ghosts...31



MICHAEL VAN HORN 'Pine Garden,' 2012, inkjet print on paper.

## ART

## Gossip Chair

### Extracing History from Cubbyholes at the Frye

BY JEN GRAVES

**A**l day long last Tuesday, there were four kinds of activities going on at once in the Frye Art Museum's easternmost gallery.

One: People sat and talked as if this room were their regular cafe.

Two: People listened to the music on the speakers—a 2008 album of settings of James Joyce poems by singers like Lee Ranaldo from Sonic Youth and Peter Buck from R.E.M.

Three: People looked at the art arranged single file on the walls, made by 36 local artists, one piece per artist.

Four—this was the wild card: People dug through cubbyholes filled by those artists with anything the artists wanted to put there. Manifestos from a class of University of Washington art students 30 years ago. The script for a dirty one-act play starring the reader. A collection of hair sent through the mail. Art to be picked up and handled. Encouraging letters from Dad. A contender for most beautiful handmade book in the world. A comic book on the history of a defunct local gallery. Wrapped presents left for visitors to take home.

After I've been digging for several hours, the guard tells me that some people have been staying an entire workday. This room is

a mile-deep mine into the bedrock of Seattle art history since 1970.

The title of the show is *Chamber Music*, in reference to the somewhat unfortunately neoclassical poems by James Joyce of the same name—but also it's a nod to modesty, to a concert in a small chamber rather than a symphonic hall. The poems happened to be the first thing Joyce published, the same year that the Frye music-packing family began collecting the art that would become the origin of the Frye Art Museum (1907).

Scott Lawrimore, the curator, commissioned a giant piece of furniture for the exhibition, adapting another historical curiosity: The Fryes had a velvet gossip chair with three seats arranged triangulary—for triple-viewing of their eccentric collection of late 19th and early 20th-century oil paintings. Lawrimore's commission is a mega version of the gossip chair. It's a hard, white symbol with three long, curving arms that splay out from the center, each at a bench. The 36 cubbyholes are in the backs of the benches.

*Chamber Music* is the first inkling of what Lawrimore—formerly an adventurous and high-profile private contemporary art dealer—means to do with his newfound tenure as Frye curator. He's starting out a novice historian. The Frye has a frozen-in-amber, Frick-like side, but it's also experimental and interdisciplinary. *Chamber Music* fills a gap by giving the contemporary era a historical treatment. Specifically, it responds to the fact that art in Seattle since the 1960s has not been well documented, taught, or art-historicized. (Los Angeles came to this conclusion recently, too, and organized a citywide series of exhibitions on LA art since 1980—historizing is in the air.)

Lawrimore chose the 36 artists, met each individually, selected for each one of Joyce's poems, and asked for a new work in response, as well as contributions for the cubbyholes, where the artists are free to change their displays as often as they like during the run of the show. In the auditorium, Lawrimore hosted a series of lectures on Seattle art, beginning with a talk on indigenous expression. Indigenousness is central to *Chamber Music*: This is a show about, by, and for a home base.

Discovery runs through it. Carl Chew was a leading figure on the scene at one point, then he stopped making formal art entirely in a protest against the market. But he never stopped regularly sending elaborate hand-made stamps in the mail to a long list of recipients. In his cubbyhole at *Chamber Music* is a catalog of his vivid, ongoing mailings, and displayed on the gallery wall is a layered and cut-open book to be paged through.

Or take Bill Ritchie. He'd been a print-maker but in the 1970s he began to believe that video was the new printmaking, so he inaugurated a video program at UW. He ended up being too radical for the place, but word has it he's still hanging around Queen Anne, running a little gallery called Little Gallery. In his cubbyhole, there's an antiquated hand-printer in a glass box that uses chocolate for ink. On the other end of the UW spectrum, Lawrimore included the exacting observational painter and emeritus professor Norman Lundin, who contributed a stormy and romantic landscape painting.

Younger artists are plenty present: Joy Volkamp, Sierra Silson, Sierra Russell, etcetera. Influential forces not known primarily as visual artists are here, too: composer Byron Au Yong, architect Alan Maskin, local-contemporary-art-godmother Anne Locke (founder of and/or gallery: *Back* in its archive in the cubbyhole), PUNCH Gallery as a collective. PUNCH's contribution reflects its unique ethos: All five members live in rural Washington, but they house their gallery in Pioneer Square, and their contribution to *Chamber Music* is a foggy field with five tally marks, made of the label says, "Mount St. Helens ash, mist, and mixed media on paper, appended with a chainsaw."

These are not the same artists Lawrimore showed at his gallery. Rather, *Chamber Music* suggests that he recognizes

a distinction between the roles of museum curator and private dealer (something New York high-flyer Jeffrey Deitch might have been wiser to heed when he took the reins at the now-embattled LA Museum of Contemporary Art). But if *Chamber Music* is quiet and deep where Lawrimore Project was showier, it's only a difference of degree. Lawrimore says he intends to excavate some of these lesser-known stories for future exhibitions, and he's made the case that there's plenty to find. ■

**REVIEW**  
**Chamber Music**  
Frye Art Museum  
Through May 5

## THEATER

## Putting the Cleavage Back into Kafka

A Masterful, Visceral New Version of *The Trial*

BY BRANDON KILEY

**R**oland Barthes once wrote that "Kafka is not Kafka-ism," and this kick-ass new adaptation of *The Trial*, directed by John Langs, knows it. There is bureaucratic horror, of course, and mystery men in suits, ►



• **Young Jean Lee's *Untitled Feminist Show***, produced last weekend at On the Boards, featured six performers, each of whom was **completely naked**. This led to supplementary entertainments at On the Boards' box office, where employees were sporadically approached by jittery men inquiring about "the naked lady show." "Not to be rude or crude or anything, but I heard that you are having a performance where there is a large naked woman onstage—is that false advertising?" asked one such visitor, to which OTB box office queen Erin Jorgensen responded, "Nope. We do that stuff here."

• Speaking of nudity, the first-ever "**Mo-Wave**, a queer music and art festival, kicked off last weekend at Velocity Dance Center with a dance showcase curated by Andrew Barbee called *Deviance in Motion*. Among the deviant delights: two men calling themselves Salami Bros. in a "slowest naked" contest (neither had eaten in 24 hours, and under the rules of the performance, they had to be in the act of continuously removing their clothing, the loser being the one who was fully naked first, the winner getting a slice of pizza). Other freaky pleasures: **Cherdonna and Lou playing with knives**, Matt Drevs and Ariana Bird romping around topless and in fishnets, an incest female duo involving corn syrup, and a captivating performance by Velocity star **Kate Wallich**. The rest of 'Mo-Wave is this weekend. Go! (See page 39.)

• Some scandalized whispering is in the air among theater folks about the fact that **Breedlove**—a NYC-based singer who is composing Intimacy's big summer musical, *Stu for Silverton*, about the popular trans mayor of a tiny Oregon town—can't read music or play the piano. Instead, he hums out melodies for someone else to transcribe. While that is unusual, and might be a bad omen, it's worth remembering that Mel Brooks used the same method to "compose" songs for *The Producers*.

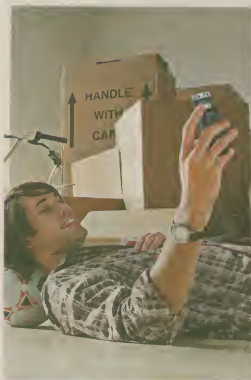
• Seattle International Film Festival's opening-night film will be **Joss Whedon's adaptation of *Much Ado About Nothing***, and Whedon, Alexis Denisof, Amy Acker, Nathan Fillion, and Clark Gregg will be in attendance. This hot nerd injection could put some much-needed life into SIFF's traditionally stony opening-night party.

• Whitman Middle School's production last weekend of **Willy Wonka & the Chocolate Factory** bucked tradition by featuring a female in the lead role of Charlie Bucket. However, after wearing Friday's crowd, he fell down a flight of stairs, and her sprained ankle threatened to derail Saturday's show. But the young actress would not be deterred, maneuvering her self through Saturday's show on a pair of crutches and lending even more pathos to the plight of poor young Charlie. Brava!

• Rick Simonson of **Elliott Bay Book Company** is serving as a judge in the fiction category of this year's National Book Awards. Other judges on the panel include Charles Baxter and Gish Jen.

• The winner of Worst Pun at this year's **Edible Book Festival** was a single potato chip in a bowl full of greenish powder. Yes: *A Pringle in Thyme*. Fuck the haters. ■





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◀ and implied violence. But this *Trial* is not the sterile, flat landscape popularly associated with "Kafka-ism"—flesh, sex, and actual violence are refreshingly (sometimes shockingly) present. As every criminal lawyer and defendant know, legal briefs can be a six-foot stack of bureaucratic jargon, but all those devilishly circuitous words determine the fates of real human bodies.

The audience begins the play in seating that resembles a nightmare jury box—step seats walled in with waist-high wooden barriers—looking down on a black square where Josef K. (Darragh Kennan) is standing in his underwear, answering to men in suits who have mysteriously appeared in his apartment. They tell him he's under arrest. For what? They don't know and they don't care.

#### REVIEW

**The Trial**  
New Century  
Theatre Company  
at Inscape Arts  
Through April 28

So on, we hear ominous footsteps coming down the hall with the cadence of a goose step, and someone whistling "Heigh-ho, heigh-ho, it's off to work I go" in a sinister key. It is the Inspector, played by MJ Sieber and looking very much like the Nazi villain in *Kaiders of the Lost Ark*, with his slicked-back hair, beige trench coat, round eyeglasses, and conspicuously bloodied knuckles. Soon after, we are down the rabbit hole with K., into the strange world of being criminalized without having committed a crime.

The tension between sterility (the bureaucracy of law) and flesh (the people who inhabit that bureaucracy, whether as employees or victims or both) is like a high-pitched whine throughout this *Trial*. At one moment, K. is being interrogated with an ever-brightening spotlight in his face. Then, when he mentions that one of the policemen in his apartment had taken some of his money, we hear the sharp thrusts and shrieks of instant reprisal. In another scene, K. is being told by his lawyer (a menacingly farcical version of a lawyer played by Amy Thone, who whizzes around the tight set in an electric wheelchair: "You must initially remember that the initial proceedings of the Initial Court are not initially public. Therefore, any initial records of a case—initial arrest warrants, initial charges—are not initially available to either the accused or his initial attorney." Within seconds, K. is getting a blowjob under the table from the lawyer's young mistress (Hannah Mootz) in purple lingerie.

Literary critics have written about *The Trial* as a parable—how all adults are born into angst, all living under a non-commutable death sentence, etc. But this *Trial* has an extra level of horror because, as we've seen in the past year with those who've been imprisoned for refusing to answer questions about other people's politics in front of a grand jury, it has the disturbing ring of documentary truth. Consider the parallels: In *The Trial*, Josef K. wakes up to strange policemen in his apartment, summoning him to an interrogation and threatening him with punishment, though he has not committed any crime. Long legal proceedings and deep fear—the hallmark of Kafka and "Kafka-ism"—follow. In real life, some individuals (including Matthew Duran and Katherine Okjilki) were confronted by policemen in the early morning, summoned to an interrogation, and imprisoned (including months in solitary confinement, though they had not even been accused of a crime).

In one scene of this *Trial*, K.'s Aunt Clara frets over "the family name disgraced and dragged through the mud because of your offense." K. protests: "What offense?" "Well," Clara says, "you must have done something, Josef. My god, you were arrested!"

This *Trial*—its threats, its claustrophobia, its cruelty on its own—has the effect that it even barely resembles things you can read in the newspaper makes it hideous. ■



**'THE TRIAL'** Now with extra horror.



**AUGUST: OSAGE COUNTY** Teri Lazarra as Barbara.

#### DANCE

## Death, Death, and Basques

Three Killer Pieces from Trey McIntyre Dance Project

BY MELODY DATZ

**T**rey McIntyre is an intense dude, known for his first-class pedigree, notoriously fiery performances, and eyebrow-raising decision to leave the big cities behind and forge a successful company and career in his current home of Boise, Idaho. In Boise, his company has achieved a kind of celebrity status—Trey McIntyre Project dancers are recognized on the sidewalk, and the company receives money from local government and businesses. This enviable, mutual passion between an artist and his community reflects (and maybe inspires) an earthy quality in TMP's work—ballet roots easily meld with modern, and sometimes wild, movements. This weekend, Seattle gets in on a little of the action.

Everything in TMP's work, from his choreography to his methods of delivery (including short surprise performances in public places) are deeply connected to his cultural and environmental context. One of the



**TREY MCINTYRE PROJECT** Basically celebrities back home.

pieces TMP will perform this week, *Arrantza* (the Basque word for "fishing"), is partially inspired by Boise's large Basque American population. *Arrantza* combines McIntyre's take on Basque culture, stories, and dance, though he doesn't claim to represent or dissect what it means to be Basque. He described *Arrantza* in a 2010 interview as a way to "look at a culture from the outside and find perspective from your own life with which to see and interpret."

*Arrantza* translates Basque dance and stories into spirited choreography that at times seems like physical representations of the chatter one might hear at a big social gathering. In other parts of the piece, softer and calmer conversations between the dancers do a fine job of showing off their strong ballet backgrounds. There's a lot of ballet influence in contemporary dance, though the marriage isn't always smooth—the carefully honed and deeply ingrained movements of classical training are hard to break—but TMP have this down, with a naturalistic ability to combine grace and control with the visceral and wild.

*Queen of the Gods*, the second selection of the evening, is loosely based on Shakespeare's *Titus Andronicus*. Set to music by Nancy Sinatra and Supergrass, the dancing is as dramatically sad and angry as one would expect from the tragic play about betrayal, rape, serial murder, and mutilation in ancient Rome. The sudden change in mood between the two sections is bizarrely disjointed—TMP's website describes Queen as a "humorous" take on

the play, but I felt more like crying out for mommy than giggling.

In *Poss. Away*, the third and final piece, McIntyre discusses mortality as more than that period of time during which our flesh is connected to our bones. As he put

it in a 2013 interview: "It's the finite nature of that time you have on earth that motivates you to act." Death is a daring theme to approach in dance—it's easy to dilute mediocre choreography in a wash of sap—but McIntyre brings a philosophical approach to it. *Poss. Away* is largely made up of duets. Typically, dancers tell stories through duets. Whether it's about loss or love or joyful

booty-shaking, they dance to and about each other. In *Poss. Away*, McIntyre takes a kind of Jungian dream-interpretation approach, using the dancers to explore the "unification of all different facets of oneself that may be in conflict." This makes for interesting power balances between the partners, who toss each other's body weight back and forth and test the limits of their own awesomeness by holding balancing poses just long to show off some killer calf muscles. Watching pieces of *Poss. Away* is like watching someone make a decision, but with beautiful, sweeping arm movements instead of a stupid pros and cons list. I should try that sometime.

In addition to this week's Thursday through Saturday performances, TMP and UW dance students will present a series of little surprise gifts in the form of *SpUrban*, five-minute surprise performances at unspecified locations around the Seattle campus. It's another brilliant move from McIntyre to bring dance off the stage and directly to the public as opposed to the historically glamorous, out-of-reach attitude that has kept dance under a veil of mystery for so long. That elitist culture did damage to the form, but TMP brings the accessibility back with a level of beauty and commitment that any world-class company should envy. ■

#### THEATER

## Pill-Popping, Zinger-Flinging Genius

*August: Osage County* Is an American Classic

BY GOLDBY

**T**racy Lett's *August: Osage County* isn't the first Tony/Pulitzer Prize-winning play about a dysfunctional family to grace the Balagan Theater's stage this season—but unlike the disappointing *Next to Normal*, it is the first to clearly deserve those awards. *August* is one helluva play: a three-act, three-hour-plus, bitterly funny tragic comedy in the grand tradition of Eugene O'Neill and Tennessee Williams.

And no, I'm not being hyperbolic. This play is going into the canon.

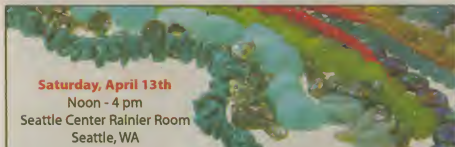
As the Westons descended on their parents' stifling, small-town Oklahoma home to ►

**PREVIEW**  
**Trey McIntyre Project**  
Meany Hall  
April 11–13



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4 comfort and confront their matriarch in the wake of their father's sudden disappearance, Letts slowly unravels the family's painful secrets through characters and dialogue that almost, but never quite, cross the line into caricature and melodrama. Letts deals with addiction, incest, racism (via a Cheyenne Indian housekeeper), suicide, and a degree of family viciousness that cannot be overstated, all the while maintaining an intelligent distance that allows humor and genuine pathos to breathe through what would, in the hands of clunker playwrights, turn into an overbated and alienating lecture. It's an impressive balancing act. Letts dangles clichés for comedic and dramatic effect, then yanks them away just when you think you've figured everything out.

## REVIEW

August: Osage County

Balgan Theater at  
Erickson Theater  
Off Broadway  
Through April 27

These are familiar characters (the heckpocked husband, the dutiful spinster daughter), outlined in the broad strokes TV-era audiences have been trained to expect, then colored in with surprising detail.

The result is a wrenching yet brutally funny dysfunctional-family mystery. For the lead actors, the rewards are some of the juiciest roles they'll ever play. And director Shawn Belyea's broadly talented cast makes the most of it.

As the soon-to-be-disappeared patriarch Beverly Weston, Becca Leggett opens the show with a drawing monologue that gently lures the audience into his family's drama. "My wife takes pills, and I drink," he flatly explains. "That's the bargain we've struck." It's an understated performance, but Leggett's quietude toys with audience expectations before his Technicolor family explodes onto the stage.

All 13 actors play their outsize characters with zeal, and it's almost unfair to single any one out for praise. But life isn't fair: Teri Lazzara shows tremendous range as the eldest daughter, Barbara, who gradually transforms from a controlled, urbane, barbspewing Oklahoma escapee into the thing she fears most: Her mother.

But Shellie Shulkin as the downer-addicted, acid-tongued matriarch, Violet Weston, all but steals the show. During her first entrance, stumbling across the set and garbling her lines, Shulkin's performance might come off as over-the-top. But Letts has written an over-the-top role, and, like the playwright, Shulkin relentlessly lurches right up to that line without ever crossing it. Her Violet is both vicious and pathetic, slipping between a drug-induced haze and sadistic mockery. "I didn't say [women] don't grow more attractive," Violet explains to her three middle-aged daughters. "I said they get ugly." Letts reserves some of the best lines for Violet—and for her daughters' perspective, some of the worst.

Shulkin's big performance comes off even bigger on Balgagan's intimate stage at Erickson Theater Off Broadway, where the play's iconic three-story set is functionally compressed into a split-level abstract. You may not want to be sitting in the Westons' living room, but there you are.

It all makes for an impressive close to Balgagan's ambitious season, and a fitting end for Belyea as the company's artistic director. Balgagan has earned a reputation for staging regional premieres of Broadway hits, and this production only enhances it. If I weren't getting these tickets for free, I might even buy a subscription to next season. And I'm cheap. So that's saying something.

August: Osage County is already an American classic—and its reputation will be cemented once the star-studded film version is released next November. So quick: Rush on over to Balgagan and see this play, before Meryl Streep ruins the role of the pill-

pooping, zinger-flinging Violet Weston for all future actresses. ■

## BOOKS

Optimism in  
GodlessnessGodforsaken Idaho Is  
Bleak, Beautiful, and  
Surprisingly Hopeful

BY CIENNA MADRID

Shawn Vestal's first collection of short stories, *Godforsaken Idaho* (New Harvest, \$15.95), spans from the earliest days of Mormonism, to life in Southern Idaho in the 1980s, to the afterlife. As I'm also from godforsaken Idaho, I read the book (spoiler alert: It's very good) and then called Vestal to chat about faith, daddy issues, and what stands for optimism in a book where God is absent.

Mormonism is big in the area of Southern Idaho where you're from—you were raised Mormon. That said, is the book title a dis?

No, actually it came to me as a, I don't know, a joke? I was trying to think of titles.

I thought of *Godforsaken Idaho*, and it felt right. It sounds bleak, existential, beyond help. I was probably reading Beckett at the time. It conveys a sense of post-something-or-other—I'm hesitant to say post-athletic or post-religion, because I don't want to declare something that large about it. But the characters are operating in some godless state.



## PREVIEW

Shawn Vestal  
Third Place Books  
Lake Forest Park  
Mon April 15,  
7 pm, free

The first story takes place in a prison version of the afterlife, where souls bounce from their individual cells, souls can relive memories of their lives at will, and a communal cafeteria only serves them meals that they ate in life. Is this your version of heaven, hell, or eternity spent in the absence of religion?

I don't believe in heaven or hell. The story is about how in looking forward to either, we might miss what is heavenly or hellish in this life. The elements that seem hellish in this story seem unlike the hell of life—you're always wanting what you don't have, waiting for a moment to come, and you can't undo the stupid stuff you did or said. The obsession of looking ahead to [the afterlife] tends to lead people to unhappy places in this life.

The first half of the book seems to take place in or around Gooding—a farming community best known for its processed-cheese factory—in the 1980s, which is where you were raised. How much of your fiction draws from autobiography?

My father was a white-collar criminal, an embezzler, so I used my father's name for one of the criminal fathers in the book, but almost none of it comes from my experiences. However, there's an undeniable emotional element that's at work. I'm always poking around daddy stuff. I don't do it intentionally. I find myself frustrated at the degree that it happens almost accidentally.

Halfway through the book, we see a dramatic shift in time—suddenly we're in the 1800s to early 1900s—and elements of magical realism pop up. *Opposition in All*



*Things* depicts another version of the afterlife—one that involves a man's spirit attaching itself to another man's body, like a sidcar. Explain to me the shift.

I start my process trying to figure out what the stylistic boundaries of a story will be. The box. I'm totally not into narrative possibility. I rely on my early view of what the style is. The conceit of this story was a dual consciousness. So I started mechanically trying to create that. The setting, time, and theme come in almost secondary to it. I'm just trying to fit a puzzle together. (As for magical realism, at the time I was reading a lot of Alice Bender and Kelly Link. And I always liked Kafka.

The book begins in death and ends just before the birth of Mormonism. Where do you stand with your faith, and how does the book intersect with that?

I left the church when I left home. By the time I was going to college, I just knew I was done with it—both the ideas of the religion which I was prosecuting in my mind, and culturally. I just did not want that kind of a life—eight hours a week of devotional boredom.

As for the book, I feel like I'm writing less about Mormonism than I am about ex-Mormonism. I'm focusing less on faith than I am on leaving faith or losing faith. It's a delicate balance. A friend read "Winter Elders" and thought that I was poking fun at the Mormons, and that wasn't what I was getting at. Anyone can make fun of the faithful. My point was [to explore] the certainty that you get either through belief or unbelief.

Given its godlessness, what is the most optimistic moment in the book for you?

The last story and the choice that the narrator has to make: Do I maintain this connection with my daughter in the face of what I believe and what I'm against, which is the choice she's making with her life? He makes this concession to be near his daughter, and to me that's an expression of what I think I think it grows out of my experience with my family. We try and stay close and loving, even though we don't agree on things. Maybe that's the only thing real, the only thing worth chasing, this connection with others. Sometimes it fails us, but the best hope we have for a good life, a happy life, is to try and connect with each other. ■

## BOOKS

## Princeton Is Hell

*The Accursed* Is Haunted  
by American Ghosts—  
and Mark Twain

BY MOLLY MORROW

THE newest novel from Joyce Carol Oates, *The Accursed*, induces the reader into the stifling high society of Princeton, New Jersey, at the turn of the last century—an interminable tea party where everybody who isn't a vampire or a socialist is doing a lot of hand-dar. Woodrow Wilson is a trembling mess whose racist daymares can only be calmed with regular doses of opium. Upton Sinclair is threatening to dismantle America through serial muckraking. Everything except laudanum, hardcore Presbyterism, and blueberry muffins is being actively repressed. (As Oates herself said last month, during a reading at Seattle's Central Library, the world of this novel is "a sort of esoteric playground for Southern boys, where graduating seniors freed their personal slaves upon leaving.") Those who preach fire and brimstone are revealed to be shameful cowards.

Naturally, the only spiritual landscape beditting them is a haunted one, in a gothic novel from which God is notably absent.

The narrator is a heartbroken historian descended from an old Princeton family—the van Dycks—and the story he tells revolves around the richest, whitest family in Princeton, the Slades. Grandpa Slade is much loved, with a big family of beautiful children and an enviable public career as a minister and former governor. But Grandpa Slade is also hiding a nasty secret from his youth, and he can't keep the resulting curse from systematically murdering his family in increasingly strange and disturbing ways.

Meanwhile, the residents of Princeton engage in hysterical gossip, and famous writers make cameo appearances, offering consolation or criticism as they see fit—Mark Twain, booze-soaked and impotent; Upton Sinclair, losing the battles against both capitalism and industrialized meat; and Jack London, utterly hating the socialist cause. London, it turns out, is a demonic hedonist, so vile, he can explain his literary success only by way of the "superiority of certain races, and the inheritance of these superior traits by 'superior' specimens within these races," which "even the slant-eyed, the Jew, and the dagoes" take for a fact. To cope,

everyone within a five-mile radius of Nassau Hall drinks laudanum like it's Tang.

In this very long, occasionally exhausting, and exquisitely pretty social-justice lecture, Oates has made of the ugly American subconsciously a marshland known as the Bog Kingdom. Both metaphor and geographical oddity, the bog is neither fully real nor fully imaginary. It seems to exist just outside of town, but disappears when it is sought. From this ghostly swamp emerge all of Princeton's repressed desires. Through the swamp pass the children of tyrannical fathers and the wives of hysterical husbands. And in the swamp live all of Princeton's victims, turned murderous. The lynched hang from silvery trees. Brutalized women scrub lead-gray palace steps. One witness describes it as a sort of whitewashed dream, "astounding to the eye, one would have thought that the world had turned inside-out, and Heaven had drunkenly reversed itself with Hell."

Oates does risk heating us over the head with these very heavy themes, and after 500 pages or so, the sheer number of demons and serpents and bloodied bosoms and wanly pretty girls begins to grate. At times, it feels like there was less joy in the writing of the novel than in the razzing and the divining of it. But the patient reader is rewarded. A doomed expedition to Antarctica and an anachronistic Cormac McCarthy-style church sermon at the novel's end—delivered, insanely, in ALL CAPS—redeem all this talk about corsets. If you can stick with it, this is more than a history class; there is music here.

Plus, somewhere in the middle, we get to drink Old Grand-Dad Whiskey with Mark Twain in Bermuda as he freely admits that he "did not waste his time reading mere fantasies, when the actual world of pain & suffering stared him in the face." *The Accursed* is no mere fantasy. It addresses the world of pain and suffering directly, and raises the dead to haunt those who should have spoken. Entire generations cast gruesome judgment on the current one, and it is this immediacy of judgment that elevates an otherwise mildly creepy ghost story to a downright terrifying anthropology. ■



**THE ACCURSED**  
by Joyce Carol Oates  
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## The Elliott Bay Book Company

RAYYA ELIAS

*Harley Loco: A Memoir of Hard Living, Hair and Post-Punk from the Middle East to the Lower East Side*  
Viking

"Rayya Elias's life reads like Huck Finn on heroin. Her story of fleeing Syria as a child, growing up in Detroit and spending her young adulthood trolling around the East Village as an American as they come, including as it does immigration, addiction, and hard-core delinquency. Through it all, Elias's voice burns fire hot and is completely engaging."

—Darcy Seagle

Rayya Elias reads Thursday, April 18 at 2 p.m.

JEFFREY CHU

*Does Jesus Really Love Me? A Gay Christian's Pilgrimage in Search of God in America*  
HarperCollins

"[Jeff Chu] ... hasn't determined beyond any doubt that his life and love are in concert with God's wishes, because he thinks it is arrogant to insist, as the zealots who condemn gay people do, that God's will is so easily known. And in light of that, he thinks it wrong for anyone to try to consign gays to the shame that so many of them have endured." —Frank Bruni, *The New York Times*

Jeffrey Chu reads Monday, April 15 at 7 p.m. at Seattle First Baptist Church. Co-presented with SEATTLE FIRST BAPTIST CHURCH as part of the SEATTLE SPIRITUAL SYNTHESIS SERIES.

URBAN WAITE  
*The Carrion Birds*

William Morrow

"Waite follows his acclimated first novel with another searing western noir. Three people face terrifying moral choices as they each fight for what they can't have: life as it was before their small border town was doomed by its dying oil economy and the arrival of a Mexican drug cartel." —*Publishers Weekly*

Urban Waite reads Thursday, April 18 at 7 p.m.

1521 10th Avenue • 206-624-6600 • www.elliottbaybook.com  
Monday-Thursday: 10am - 10pm • Friday-Saturday: 10am - 11pm • Sunday 11 am - 9 pm.



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## NEW CENTURY THEATRE COMPANY presents FRANZ KAFKA'S THE TRIAL

Polen was a seer of language that evolved in the queer community in 19th-century London. Like all languages, it offered protection from outsiders, but also an identity and the world-shaping power that comes with any vocabulary. The ensemble's visual assault at the Mo-Wave Festival goes on through next weekend—a continuation of the project in case a distinctly queer language. This one is visual. It is a lot of bodies and intimacy. It is a little bit about American gay liberation and barroom brawls. The people making it are super-cherished, all entered since like Steven Miller, Kelly O. Anthony, Scottie Davis, David Ingram, Joni Melnick, and a dozen more. Well, you have to go. Free. Reciprocity. Thurs Apr 11, 6-9 p.m. Mon Apr 15, 6-9 p.m. 1158 11th Ave. 208-997-0702

April 5-28

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## ARTS CALENDAR Only the most noteworthy stuff.

### ART

#### Museums

\* **FRY ART MUSEUM**  
Chamber Music: See reviews, page 26. Free. Thurs-Sun, 10-5 p.m. 1974 Terry Ave. 622-0252

#### Gallery Openings

**BHEND STUDIOS**  
Squid Ink: Duffy and Justin Kane

Elle Jay clay stone and steel sculpture-based products to name all that you see. Free. Reception

Apr 12, 6-8:30 p.m. Wednesdays, Thurs May 3, 3-12 p.m. 888 St. 204-8248

\* **BUNDLGOOD GALLERY**  
Rodriguez's Valencia's history

documenting the complexities of human memory

and the human condition. Free. Reception Thurs Apr 11, 6-9 p.m. Wed-Sun, Through May 5, 12-6 p.m. 1011 Olive Way, 325-1110

\* **TOWN HALL**  
Talea Ensemble

Featuring Joshua Roman (4/10)

\* **Naomi Schacter Riley**  
The Promise & Peril of

Interfaith Marriage (4/10)

\* **Reem Kelani**  
Global Rhythms (4/12)

\* **Thalia Symphony Orchestra**  
Spring Concert (4/13)

\* **Brian Castner**  
War and the Life that Follows (4/15)

\* **Seattle Speaks**  
Shaping Seattle's Neighborhoods (4/16)

\* **David Stockman**  
How Crown Capitalism Has Corrupted

Free Markets & Democracy (4/17)

\* **Ann Kirschner**  
'Lady at the OK Corral' (4/18)

\* **Seattle Baroque Orchestra**  
Nights at the Opera (4/20)

\* **Simple Measures: Harmony** (4/21)

\* **William Bernstein**  
How Human Communication

Has Shaped History (4/22)

\* **Seth Mnookin**  
& Seattle Mama Doc

Wendy Sue Swanson

Vaccine Myths, Parents & Modern

Health Information (4/23)

\* **LWXH**  
(LENGTHY) (H) (RIGHT)

Peace of a Whistle: How multi-

media work involving parents and

unlike setting to the wall, they

Seattle's allegorical presence to

Mr. Johnson. Free. Reception Set

May 13, 6-8 p.m. Open by request

6007 12th Ave. S

\* **RARE MEDIUM**  
Warren Murrell's first solo exhibi-

tion of the sculptures, enamel, and

collage he's been making for more

than 40 years. Free. Reception Thurs

Apr 11, 6-9 p.m. Wed-Sun, Through

May 5, 12-6 p.m. 913 7th St.

\* **NOGLA RILEY**  
Three local portraits of mon-

sters in the style of Victorian

signatures. Free. Wed-Sat, Through

May 4, 12-3 p.m. 2312 Second

Ave. 274-0972

\* **TRUE LOVE ART GALLERY**  
Polen was a seer of language that

evolved in the queer community

in 19th-century London. Like all

languages, it offered protection

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It is a lot of bodies and intimacy.

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Steven Miller, Kelly O. Anthony,

Scottie Davis, David Ingram, Joni

Melnick, and a dozen more. Well,

you have to go. Free. Reciprocity.

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\* **VERMILION**  
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### Events

\* **STRANGE COUPLING**  
Each strange couple a made up

of one University of Washington

student and one local artist who's

more creative. For this show,

curated by the Henry Art Gallery's

Luis Orozco, 11 such couples are

showing the work they've done

while collaborating on a series of

performances. **Blindfolded** (4/10)

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Mon 4/15

\* **JASON ANTHONY**  
Hood is a book that is "named

for a portrait of meat, fat, and

related music. Anthony came to

the history of meat in America,

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\* **JEFFREY CHU**  
The son of rock and roll. He's

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**I DO, I DO, I DO, I DO**  
Jeff DiFranco and Ben Smith were married on a spring day so perfect, the Mount Baker Community Club's parking lot looked habitable to **Disney forest creatures**. Watching the guests take pictures of each other under the flowering trees that surround the building, I couldn't believe that until recently this

would not have been a legally recognized marriage. Inside, guests drank wine under the season's first lazily spinning ceiling fans. "So, are you with the bride's family or the groom's?" someone asked me. "I mean—ha, I can't believe I said that." There was a **general atmosphere of stunned joy**. Everyone in attendance seemed on the verge of tears.

The ceremony was officiated by the elegant David Schraer, a local architect. Friends read from **the Massachusetts Supreme Court ruling on Goodridge v. Department of Public Health and The Mirror of Clarity** by Saint Aelred of Rievaulx. After the ring exchange, Abby's "I Do, I Do, I Do, I Do, I Do" was drowned out by applause.

I tried Ben's "Call Cooler" and Jeff's "Fruit Flutz" at the bar, and ate delicious beans from Madres Kitchen catering, which I was disappointed to learn were unusually large, well-seasoned limas, not **some rare miracle bean**. I met a mycologist who had

been in a marching band with Ben and who told me about a fungus that causes people to hoard cats.

After a champagne toast to the new-lyweds, Jeff's mom told the gathering her hope for her son to **have someone to love and to love him** had been fulfilled, and his brother said he was happy that, in addition to "the San Francisco Treat," his children could now call Ben "Uncle." Shortly afterward, one of these children put on giant novelty sunglasses with Ben and Jeff in the wedding photo booth.



The grooms cut their cake, designed to look like a birch tree with a carved "JB" inside a heart, then performed a charming, karaoke-tastic Mary Wells, Elton John, and Prince love-song medley. They led the entire gathering onto the dance floor to do the Electric Slide. **"The after-party will be at the Eagle!"** Ben announced. "If you don't know what that is, don't go there!" ■

Would you like *The Stranger* to crash your wedding? Send your wedding invitation to [weddingcrasher@thestranger.com](mailto:weddingcrasher@thestranger.com)



## BRONWYN LEWIS'S RAZZLE-DAZZLE CAMOUFLAGE

"It might resemble war paint. Or football players' under-eye stripes. Or sometimes you'll get more of a postapocalyptic *Blade Runner* look," says local performance artist and burlesque dancer Bronwyn Lewis, describing her upcoming workshop, *Facial Recognition Defense, a Makeup Tutorial*, this Thursday, April 11, at Henry Art Gallery. The blocky shapes, with their warping, cubic patterns and gemstone angles,



spring directly from New York artist Adam Harvey's CV Dazzle project, short for Computer Vision Dazzle.

The name alludes to **dazzle camouflage**, a WWI-era ship-painting technique that used oblique grids to form illusions, distorting familiar shapes. Similarly, Harvey designed a camouflage to rupture certain patterns that algorithmic software programs like Google and Facebook use to identify images of human faces. Once these ideas got into Bronwyn's head, they would

not leave her imagination alone.

"A diagonal line works really well. Anything that'll break up the symmetry," Bronwyn says. She experiments by drawing strange patterns on her skin, using sponsor Atomic Cosmetics' cream foundations, in colors ranging from "down white to ink black to really fair to super pale to pretty dark." She tests each look by **running her digital portrait through a customized program**. When it registers Bronwyn's face, it frames the area with a red box, but if her makeup is right, Bronwyn will slip past without detection.

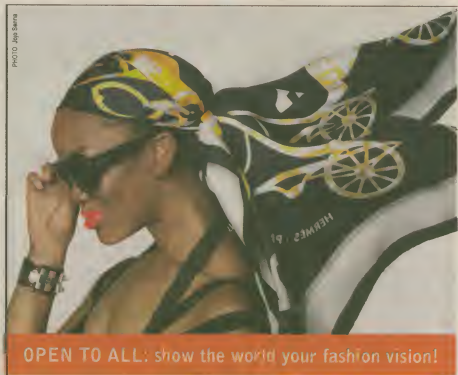
Strategic triangles or checkerboard patterns are usually effective. So are curving eyebrow farms, stacked along her forehead. She also drapes herself with clip-in hair extensions from **Western Beauty Supply** (fashion notable Jackie Hell shops here too). A complicated emo 'do with falling-down chunks sufficiently jumbles Bronwyn's features, and there's another style "that wraps under the nose, but it's a little more conspicuous."

Bronwyn's other cosmetic-camouflage experiments include re-creations of the astral thunderbolt worn by the **ambisexual redhead and oozer of glamour David Bowie** at the peak of his dementedness, as character Aladdin Sane. "I just love him," she says—and his giant zigzag eludes Bronwyn's face-detection software, it turns out. Like Bronwyn, Bowie's beauty-ritual experiments have been elaborate and wildly demanding. A 1973 *Musik* Scene article listed his drugstore favorites: white rice powder from Tokyo, "tiny gold rhinestones," and old-fashioned mascara, "the kind that you spit on the little brush" to apply. And according to Christopher Sandford's biography, Bowie famously passed out while performing the dramatic finale to *Rock 'n' Roll Suicide*: "Blocked pores, due to Bowie's heavy makeup, were blamed." ■



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CHOW



ELEGANCE AND REFINEMENT And a dish that is also a porn meme.

## Seattle's Best Bukkake

Miyabi 45th Gives Soba Its Overdue Close-Up

BY BRENDAN KILEY

**W**ashington produces more buckwheat—than that sweet, nutty grain that is the base for soba noodles—than any other state in the US, which is the fifth-largest producer of buckwheat in the world. (Our state contributed 308,700 of the 711,173 bushels grown in the US in 2007.)

We've got lots of buckwheat, lots of Japanese folks and Japanophiles, and plenty of ramen places. So it's somewhat surprising that it's taken this long for a soba specialty shop to come to Seattle. But Miyabi 45th has filled the void marvelously and introduced me to the unprecedented sensation of wishing I lived in Wallingford.

You know what Japanese American chow houses look like—most are either diner-ish joints or izakaya-inflected bars—but Miyabi's long, narrow room has the hybrid Euro-Japanese design you'd find at a restaurant in Kyoto or Osaka. The front half feels like a Parisian bistro, with small white tiles on the wall and a big glass entryway. (The server talked about plans for a summer porch.) Beaded lampshades hang over the bar like someone's fantasy of a New Orleans bordello. But the shelves are stocked with bottles of sake and battalions of small Japanese dishware: teapots, hashiki chopstick-rests, and small porcelain dishes for soy-sauce and tsukemono pickles.

Pressing over it all is a wall-sized photo of master swordsman Sakamoto Ryoma, looking sternly and nobly into the distance. Wearing his favored samurai clothes with Western-style boots, Ryoma is a symbol of Japan's early fusion of native traditions with Western imports and a fitting patron saint for Miyabi's dovetailing influences (though Ryoma,

notably, was assassinated in 1867 for his anti-feudal rabble-rousing).

The clientele also seems like something out of a Kyoto postcard: Japanese families and the occasional Japan-nerd galin. Those guys, and they mostly seem to be guys, always have a certain je ne sais quoi: short hair, button-down shirts, and the slightly nervous and self-conscious aspect that garners sometimes have. But Miyabi itself is as gracious as you please (the word comes from an old aesthetic ideal that roughly translates to "elegance" or "refinement"), serving amuse-bouches of creamy peanut tofu topped with a dot of wasabi to pork it up while a live jazz guitarist gently serenades the room.

If soba isn't your thing, Miyabi's menu has a whole spectrum of Japanese-European deliciousness. Their beef tartare Gangnam style (\$14) has hints of black sesame and perhaps the seven-spice shichimi mixture. And their "famous uni shot" (\$7) is a symphony in creaminess with sea urchin and raw quail egg, plus touches of wasabi and tart ponzu sauce. And if you're lucky, they might have an intriguing cartilaginous texture and an oceanic muddiness, like a deep-sea catfish, perfectly Japanified with a touch of pickled plum.

But soba, hot and cold, is the main attraction, and chef Mutsako Soma's housemade noodles are like a Platonic—or miyabi?—ideal. They're soft but not mushy, with a little bounce in their texture and a delicate earthiness. (Also

delicately earthy—shüttake-infused vodka for \$8 by Sean Beckler, who put together the cocktail menu.) Some of the soba dishes are on the slightly more substantial side: Duck and leek, pork belly, and rabbit confit versions are available (\$17 in their dipping incarnation and \$18 with broth), but true to the tradition of Japanese cuisine, they're never overwhelmingly oily or heavy. Miyabi also has more traditional soba dishes, including mushrooms and truffle oil, the pleasantly snotty grated mountain yam with a quail egg, and the obligatory tempura, skimming off crackling bits of fried tempura dough to sprinkle on the bukkake soba.

Which, of course, brings us to bukkake—the delicate Japanese art of dribbling some things on other things. You may be familiar with the bukkake genre of pornography (if you don't already know, and don't want to google it, you can probably guess), but in the soba world it means lots of ingredients sprinkled on your noodles. The hiyashi tanuki bukkake soba (\$18) at Miyabi is a refreshing cold noodle salad with wakame seaweed, sprouts, the go-

If soba isn't your thing, Miyabi's menu has a whole spectrum of Japanese-European deliciousness, like beef tartare Gangnam style.

latinous fish cake common to ramen, slices of cucumber, and the aforementioned tempura cracklings. This soba's name, however, doesn't stop at bukkake—it also invokes the tanuki, who in Japanese lore is a mendicant raccoon-dog character who has eight lucky attributes, including a big tail to represent steadiness, a big bottle of sake to represent virtue, and enormous testicles that drag on the ground to represent wealth. The internet reports that tanuki even has his own schoolyard ditty: "Tan-tan-ku, your balls swing nicely/Though the wind stops blowing/They swing, swing, swing." You gotta love Japan. ■

Comment on bukkake and soba at  
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In the beginning, there was the Terry Tavern (or the Scary Tavern), which was a dive that only attracted the kind of drinkers who never have a first drink nor a last one—they are always already drinking. Not long after the end of the last century, the

**Quarter Lounge** Terry was replaced by Adobo Taco Lounge, an establishment that tried to go upscale but

ended up going nowhere. In 2003, Adobo Taco Lounge was replaced by the Quarter Lounge, which began by trying to strike a balance between the original dive and the previous owner's boogie ambitions. After a couple of years of mixed results, the Quarter Lounge got real, abandoned all efforts to attract the elusive big spenders, and became one of the most easygoing bars on Pill Hill.

The kind of drinker the current Quarter Lounge attracts is essentially Deleuzian. And what kind of drinker is this, you might ask? The French post-structuralist philosopher Gilles Deleuze once stated that **drinking is a matter of figuring which is the last one.** If you did not reach the last one, you feel disappointed, you feel all that time you spent at the bar was wasted, you arrive home perfectly sober. But if you went past the last one, you get a horrible hangover the next day. The right last drink leaves you satisfied when you leave the bar (**you really are drunk**) and you wake up fresh the next morning. These are the



The kind of drinker the Quarter Lounge attracts is essentially Deleuzian.

kinds of drinkers you find at the Quarter Lounge—they have a beginning, usually after work, and then spend their time looking for the last bottle, shot, or in my case, glass of red or white wine.

During a recent visit to the Quarter, I saw a young man order something that has always troubled me—a bucket of beer bottles. Now, why this bucket business? Why is it so popular? Why can't people see that it's so sad? Like chilled champagne, a bucket of beer is not inconspicuous or quiet. When placed in front of you, it yells: "Let's party!" But clearly there is no party going on. There is just you and a bucket. The young man's bucket contained four bottles of High Life and cost a total of \$9.50. ■

Comment on Drinkin' with Charlse at  
[thestranger.com/chow](http://thestranger.com/chow)



## CHOW EVENTS

## Wed 4/10

• **12TH ANNUAL SEXY STRAII**  
While the owner of Sally's is a conservative d-bag (google "Garry King" teabaggers), the 12th ANNUAL SEXY STRAII at Sally's benefits Forestart, and Forestart is a great program, and sryah e wine, so you should go to this. **Sally's on Aik**, 1930 Harbor Ave SW, 327-1500. sallys.com. \$45. 6 pm.

• **TACO WEDNESDAYS**  
Head over to Seattle's very own Chai, the ivy-covered Roanoke Tavern (serving Seattleites since 1938), for \$1 tacos on Wednesday nights. We heart the Roanoke. **Roanoke Park Place Tavern**, 2409 10th Ave E, 324-5882. \$1 x the number of tacos you eat x 1pm-2am.

## Thurs 4/11

• **CHOCOLATE HAPPY HOUR**  
Every Thursday, Chocopolis hosts a chocolate happy hour with free samples from artisan bean-to-bar chocolatiers. **ACKII! CHOCOLATE!! CHOCOLATE!!** 1527 Queen Anne Ave N, 282-0776. chocopolis.com. Free. Thurs 5-9 pm.

• **ART OPENING**  
As part of Earth Month, Gary Manuel Salen "puts the art in party" with photography by their own designers, presumably of beautiful people with great hair. Eat, drink, and buy some art—all proceeds go to the Puget Soundkeeper Alliance, fighting pollution in the Sound. **Gary Manuel Salen**, 2127 First Ave., 728-1234. facebook.com/garymanusalen. No cover. 5-8 pm.

## Fri 4/12

• **TWO-MARTINI LUNCH**  
Gone are the days when drinking cocktails in the middle of your workday was considered acceptable—except every Friday at Vito's, where snacking is encouraged with \$7 martinis. **Vito's Restaurant & Lounge**, 927 9th Ave, 397-4055. vitosseattle.com. 11:30am-3pm.

• **FREE WINE FRIDAYS ON 15TH**  
European Vine Selections, aka "the wine shop on 15th," has been an unmitigated resource for good wine (with lots of bottles under \$10) on Capitol Hill for 26 years, and every Friday they host a free wine tasting from a different region. One person you may find pouring is EVS partner Doug Nuler, who is a civic treasure of both friendly low-key wine knowledge and experimental winery. **European Vine Selections**, 522 15th Ave E, 323-3557. ewines.com. Free. 4-7 pm.

## Sat 4/13

• **BOTTOMLESS BRUNCH**  
Bottomless anything is good, especially if it involves champagne. Join brunch at the Coté Room or MaNon (both pretty damn great)—and

your mimosa (\$10 at the former, \$12 at the latter) will have no bottom. **The Coté Room**, 2137 2nd Ave, 988-8000. thecoteroom.com. **MaNon**, 4215 Fremont & Whiskey, 4437 California Ave SW, 353-1075, maNon.springs.illnorthwest.com. Sat Sun brunchtime.

• **FARM VISIT: FRIENDLY GOATS**  
Excellent cheese shop the Call & Kid takes a field trip to Yarnum Farms, where you can meet some of the farmers and some of the udders responsible for making Stella's a cheese place. The farm is promised to be breathtaking, the goats friendly. Afterward: lunch. Reservations required. **The Call & Kid**, 1511 Melrose Ave, Suite C2, 457-4447. callandkid.com. \$65. 10 am-4 pm.

• **HOT CAKES MILKSHAKE CLASS**  
Autumn Marler of Ballard's Hot Cakes celebrates her book *Melts and Milkshakes: 60 Recipes for Frosty Creamy Frozen Treats* by sharing her recipes for three boozy milkshakes and more. Also included: a signed copy of the book and a jar of Hot Cakes' smoked chocolate chips. **Hot Cakes Melted Chocolate Cakesery**, 5427 Ballard Avenue NW, 420-2431. getyourhotcakes.com. \$40. 4-5 pm; also April 20 and 27, May 4 and 11.

## Sun 4/14

• **EAT, RUN, HOPE**  
Ellen Stowell Restaurants encourages you to eat and run with a 5K and a "Chief's Tent" (including beer and mimosa) benefiting the nonprofit Fetal Health Foundation. Participating restaurants include Stowell's, La Bête, Revel, Dot's Delicatessen, El Circo, the Wanders, Goose, Terra Plata, and Hitchcock, and the chefs will also prove themselves in the most unkosher of competitions, the Bacon Relay. Started for great chefs, a good cause, and BACON RELAY. **Seward Park**, 5502 Lake Washington Blvd S, est. nr. urope.com. Eat and Run \$95, just Eat for \$80, just Run for \$35. 9:45 am-2 pm.

## Mon 4/15

• **PABELLA NIGHT**  
Every Monday night, the great Tamara Murphy makes perfectly rearing great paela for \$15 per person at Terra Plata. Also available: a pared-down menu of pintxos, Spanish-inspired cocktails and Spanish wine. **Terra Plata**, 1511 Melrose Ave, 325-1501. terraplata.com. \$15. 5 pm onward.

• **FERAL FEASTS POP-UP**  
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• Asian influences: there's no indication what makes it "local." Grub, 7 Boston St, 218-3628. \$45. 5:30-9 pm.

• **PELEGRINO DINING SOCIETY**  
On the third Monday of each month, there's wine, conversation, and a six-course dinner inspired by the writings of Angelo Pellegrini at Cala Lago. Organizer Jon Rowley is a local food hero, ditto Pellegrini, and Cala Lago has been making babbelo Italian food in Montlake for 1,000 years. For a thing that would probably be labeled a "foodie" event, this sounds pretty great. **Cala Lago**, 2305 24th Ave E, 328-8006, calalago.com. \$75. 8:30-9:30 pm.

• **SEATTLE RESTAURANT WEEK**  
For 10 days, Sunday through Thursday, 150-plus restaurants—including Cocco, March, RNTA, and Sixth Square Tamara—offer sat-muni, three-course dinners for \$28 (and some \$15 lunches). How much do you save? Depends, but generally, it's like getting dessert free. Tip well; these things are hell for servers. Various locations. [seattleinfo.com/seattlerestaurants](http://seattleinfo.com/seattlerestaurants). April 4-11 and 14-18.

• **Tue 4/16**  
• **CAKE:AROEKE**  
Highline, Seattle's finest divey vegan bar, doesn't normally serve dessert. But on Tuesday nights, they bring out the (vegan) cake (and Cakes-are-Ia rumored to be the most supportive karaoke night in the city). Get there early. The cake usually sells out. **Highline**, 210 Broadway

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**CHOW BIO**



JOHN JOHN

**NINJA TURTLES AND MAN CANS AT JOHN JOHN'S**

"He's be...," said Brad Johnson, co-owner of John John's game room, when asked to describe John John. "With a tommy gun. No—an AK-47." The newish Capitol Hill arcade

and bar is called John John's because John is both Brad's and co-owner Travis Echer's middle name. Especially, they are both John John, and I must say, Brad is very much like a tuxedo-wearing Ninja Turtle in spirit, if not in appearance. He stripped off his shirt for a photo shoot in the bathroom, then gave me a John John's T-shirt, screen-printed with a cartoon rat holding its enormous boner and the words "Beat this."

Brad and Travis opened their first arcade, Add-a-Ball in Fremont, with money Brad's uncle won racing trucks in the Mojave Desert. "He brought us a briefcase of cash, and we spent it on arcade games and a liquor license," Brad told me. He then presented me with the **biggest can of beer** I have seen outside a cartoon—a foot-high Cold Spring IPA. "We call this the Man Can," he explained. I felt very manly after three-fourths of it, playing Addams Family pinball under a life-size papier-mâché polar bear. **SARAH GALVIN**





## MUSIC



MO-WAVE 2013 Tenderfoot (left) and My Parade (right) are part of the killer music lineup.

## 'Mo-Wave Is the Queer Festival You've Been Waiting For

### An Actually Awesome Weekend of Punk Music and Art Brought to You by Seattle's Dirtiest and Most Discerning Queer Culture Curators

BY EMILY NOKES

**F**UCK GAY APATHY," reads a rad-looking button promoting the first year of 'Mo-Wave, Seattle's queer music and arts festival—a statement that has helped propel this festival from

the beginning. I'm having a drink with the four founders and organizers of 'Mo-Wave, and we're discussing corporate lifestyle-mongering and mainstream assimilation. And the Indigo Girls.

"Mo-Wave is a music and arts festival meant to highlight the transcendent aspect of queer culture," says Seth Garrison, "and to take the focus away from the televised, popularized notions of gayness and dykiness—to broaden the spectrum and bring focus to the revolutionaries." Garrison, along with Marcus Wilson, Jodi Ecklund, and Barret Anspach, have been working nonstop since October to create a festival that puts the "pride" back in gay pride. Or maybe just takes the "gay" out of it... the mainstream gay, that is. Wilson says, "I feel there is a need to represent that there is more to gay culture than *Bu-Pan's Drag Race*—to show that there are gay men who are interested in music outside of Rihanna and shity house music. And that not all lesbians listen to only Top 40 hip-hop or the Indigo Girls."

Wilson continues on the subject. "There is a problem with just settling—people not expecting better art or better music in our community. Mainstream gay pride parties pretty much offend every sense and sensibility I have. They're just shameless corporate-branding opportunities," he says, referring to the gay pride celebrations nationally and in downtown Seattle. "And I feel like guys do want acceptance so much; it is really easy for a big company or performer to offer this olive branch and then be

seen as an ally, and it doesn't seem to matter—specifically with musicians—if that person is even a good. I feel like my opinion of Lady Gaga is a perfect example of that—everybody thinks she's this savior of the gays, but it's totally calculated and manufactured. I think she knows that, she knows that guys love that style of pop music and they love drag queens and they love ridiculous outfits—she knew who her market was going to be, or her label did." Garrison adds, "I also think about 'FUCK GAY APATHY' as a resistance to assimilation into straight culture—resistance to fitting in and being normal. We actually are weird, and we are creative and different, and that's our queerness."

**"Mainstream gay pride parties pretty much offend every sense and sensibility I have."**

It all sounds refreshing, and the DIY, punk aspect of the festival is about showcasing the weird and wild and wonderful. Wilson explains, "Mo-Wave is very intentionally a queer festival, as opposed to a gay festival, because these days, gay means more like *yes I'm a homosexual, but there's nothing about me that's different from mainstream society*, whereas queers are more in touch with, and more accepting of, the fact that

there's something different about them. And that's a good thing—uniqueness or difference is what makes life interesting and what causes great art to happen. It is outsiders who make positive social change happen, not the people who want to be part of whatever the dominant paradigm is at the time."

The foundation for 'Mo-Wave was laid at the Funhouse about five years ago, when Ecklund, with help from Wilson, was asked to take over the annual gay pride party at the Funhouse, when owner Brian Foss recognized that it could be more than just a DJ night. "It turned out to be the most fun pride event that I had ever been to or been a part of—there were all these awesome punk bands and fun DJs. It was funny and kind of dirty—like one year, Hux played and made out with everybody in the audience," Wilson remembers. "Last year, we were having such an awesome time, and—it sounds kinda silly—really feeling some *actual gay pride*. We were all sitting in the greenroom when it hit us—this was the last year it could happen, because we'd just found out that the Funhouse was closing. That's when we decided we had to keep it going, to keep the spirit alive."

'Mo-Wave's offerings this year include visual art, dance, music, and comedy. "I wasn't even hip to queer comedy; I was like *we have that!*" Ecklund laughs. The comedy portion, called 'Mo-Wave Campness, will take place at Wildrose on Sunday, April 14. The dance portion of the event took place already, on Sunday, April 7, and the visual art exhibit, called Polari, takes place on April 11 at True Love Gallery. Garrison points out, "The comedy, visual art, and dances are all satellites of 'Mo-Wave at this point—in the future, I think we'd like to have it all more consolidated, but we're glad these ▶



• The first public info regarding Bud Pop's upcoming *Silver Jubilee* (the celebration for their 25th anniversary, slated for July 13) is: **TAD** will be reuniting! Kind of! The band posted on their Facebook: "To clarify: Tad Doyle and Gary Thorntsen (two original members of TAD) will be joining **Brothers of the Sonic Cloth** to play a set of songs from the band TAD's *God's Balls*, *Salt Lick*, and *8-Way Santa* records. Details to follow."

• The **Nick Cave & the Bad Seeds** show at the Paramount on Sunday was reported to be bizarre and amazing. A source live-tweeted their reaction: "Nick Cave is a crazy beast. The Bad Seeds are **goatly old guys** who can totally bring it... These goats are the sexiest dancers I've seen with these two eyes. One of them looks like a skinny Einstein." Another source, by way of Facebook (Crappening is so happening), said, "Is Nick Cave the only guy in the world who can pull off a **flamboyant gay sexy skeleton dance** and still be macho?"

• Somewhere, somehow, a group of famous-pipe-handlers told **Brad Paisley** and **LL Cool J** that it was a good idea to release a song called "**Accidental Racist**," wherein Paisley attempts to solve racism after an awkward Starbucks encounter, singing, "I'm just a white man, coming to you from the southland... I'm proud of where I'm from, but not everything we've done/And it ain't like you and me can rewrite his/In 45 raps, mind-boggling, 'If you don't judge my gold chains, I'll forget about the iron chains.'" There are no words... except for maybe three. **WHAT THE FUCK?**

• Sexy robot **Rihanna** played KeyArena last Wednesday, where she sang all her



sexy songs while executing sexy dance moves, backed by dancers made completely out of sex.

Audience reactions ranged from sleeping to sobbing to heavy, heavy petting, with a very special impromptu security-guard dance routine during intermission.

• Detroit rock band **Protomartyr** played the *Rendezvous* on Saturday and thrilled the party of the night, the *orchestral-pop savant*, in a set that reportedly sounded like the *firecrackers* meets *Hüsker Dü* and "was fucking awesome!"

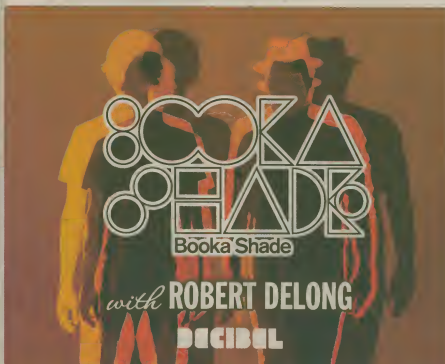
• Sunday evening, a well-coiffed, tuxedo-wearing young man was seen trudging east on Pike at 12th Avenue, hauling a standup bass, what looked like a wind instrument (like in a traveling case), and rolling luggage. **Jerrek Bischoff**, walking to his gig at Club Suez? Why does this *orchestral-pop savant* who has made music with **David Byrne**, **Caetano Veloso**, **Clara Buzich**, and **Nels Cline**—not have a limo dropping him off at the club? It's one of life's great mysteries...

• **Macklemore & Ryan Lewis** was much celebrated and much hated on album *The Heist* has gone gold six months after its release, meaning they've sold more than 500,000 copies to date. Fun fact: **Macklemore** is the second artist to get a #1 album in a single week without being signed to a major label; the first was **Lisa Loeb**, for her hit "Stay." ■

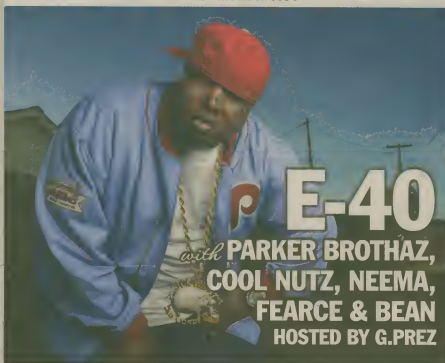


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disciplines could be included this year."

Three days of music—taking place at venues Pony, Chop Suey, and Wildrose—make up the biggest component of Mo-Wave 2013, and the lineup is killer: "We've got 33 bands playing in three days," says Ecklund, "and we hand-picked everything. We made a big list of all the bands we wanted, and we got almost everyone," Ecklund says. "We were really fortunate, even with the long shots." Wilson adds, "Two of the bands to get back to us with an immediate, emphatic YES were the Need and Team Dresch—two of our headliners. It's amazing that they were so willing to do it. It's huge."

Browsing the artists on Mo-Wave's website, it's immediately apparent what an incendiary set of performers are involved, across all disciplines. Top-notch Northwest music acts fill the weekend: You can't miss the highly anticipated, reunited Olympia acts the Need and Team Dresch, but there's also the multitasking producer and musician Erik Blood, political-dance-punk band My Parade, angular art-punks Ononots, the heart-wrenching Tenderfoot, garage favorites Pony Time, and Night Cadet (about whom our own Adrian Ryan, in this very issue, squeals, "double around! All moody and Portlandish? I just love them!"). Just to name a few. Plus the amazing acts from all over the United States. There's the Big Dipper, a tie-dyed bear of a rapper from Chicago, whose raunchy, funny, and smart lyrics (and fucking badass music videos) make him a must-see act. There's also Dynasty Handbag, a wonderfully insane humor man being from New York, who performs, sings, acts, and scares the shit out of me in the best way possible. Genre/gender-transcending duo Double Dutchers from San Francisco, Portland's catchy funk/rock-makers Magic Mouth, and lyrically sharp San Diego MC Adroit. And that's not even half the lineup!

Of the festival's eclectic acts, Wilson says, "Not only is there a great variety of styles and genres, but we also have really young bands who've only played a few shows playing with super-established, legendary bands, and everything in between." This goes for the visual art as well. "Steven Miller, who helped us curate the visual arts exhibit, has done such a masterful job—not only in the variety of art and the quality of it, but the artists involved range from Corish students who are just starting out to absolutely world-famous icons and, once again, everything in between."

Ecklund points out another aspect of Mo-Wave that the group hopes will set them apart: "We weren't just trying to book anything because it was gay—we were really particular about what we chose. We wanted a wide variety, but we also wanted some stuff that would push boundaries. Dynasty Handbag is going to do that, and Big Dipper. There is something for everyone for every day of the festival." On the subject of Dynasty, Anspach adds wryly: "Seriously, Seattle preps yourselves."

Wilson continues, "It was important to us that these acts actually had merit. With so many pride festivals, being gay is really the only barometer. It's like, as long as it has GAY or GAY-FRIENDLY stamped on it, it's in, but did anyone actually bother to listen to this?" Ecklund laughs. "We weren't trying to book Las Vegas's number one lesbian DJ," Wilson says. "That's another depressing thing about most pride parties—they always book some random pride-party-circuit DJ or some '90s one-hit wonder R&B diva."

So what's the criteria to play Mo-Wave? Ecklund explains: "That every performer, or every band, has at least one queer member—for this first year, we thought that



BIG DIPPER Bananas.



DYNASTY HANDBAG Double bananas.

aspect was important."

Garrison says, "Yeah, you have to have documentation [laughs], we need proof. Images on the internet, anything you want to send us." Ecklund giggles, "I'll have to tell you this story of the record... well, I'll tell you anyway. This person wrote in, asking about the criteria, and said, 'Well, I'm married, but my husband is 10 percent gay and I'm 90 percent... and I'm fucking one of the headliners of your festival.' Anspach muses, "Well, I think 90 percent gets you in."

Despite the hard work the four have put into this year's festival, they're already planning "Mo-Wave Presents" shows throughout the year and expansions to next year's festival. Wilson is hoping workshops and panels can become a part of the lineup: "From discussions to musicians telling stories to practical stuff—like basic car maintenance if your tour van breaks down, or workshops on how to put a PA together: how to do a sound, how to use a Kaoss pad," Garrison adds. "Or how to retool in your bedroom or kitchen or whatever." "Or how to give a blowjob," Ecklund chimes in. "And Dumpster Drag 101," laughs Wilson.

"We want to have more venues involved," says Ecklund. "We also want to try and involve the all-ages aspect, which is something we couldn't do this year, but it's something we're all passionate about. We just didn't have the venue to make that happen this year, but hopefully next year." When I asked if expanding the festival would make it harder to maintain their mission statement, Anspach was adamant. "There's so much out there that fits the criteria that we have—it's not going to be a problem, when it gets bigger, to keep it selective and interesting."

"Oh, and every night at Chop Suey we have a different host and different DJs," Ecklund adds as the interview winds down. "And a different Dina Martina video shown in between sets," she continues. "And Sunday night at Pony, the after-party, we're going to have some special appearances that we're not going to announce..." Wilson leans in. "It's going to be Madonna. And Cher. And Lady Gaga." ■

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SAT 4/13 GREGG TURNER (ANGRY SAMOAIS)  
HEATH & NICK MILLWARD, KURT RUSCH

SAT 4/13 HORDE & THE HAREM  
LEARNING TEAM, BRITTE LINES, NO REY 510

SUN 4/14 CAROLYN MARK  
ZURZURINA, HOOVES & BEAK 57

MON 4/15 THE TELESCOPE  
LSS&THE SEARCH FOR GOOD FLAVOR CRYSTALS,  
BLACK NITE CRUSH 510

TUE 4/16 SONIC ANGELS  
BOOM CITY PARTY MOUNTAIN, GUEST 56

WED 4/17 ANIMALS IN CARS  
CUTSSES, SUNDRIES, MARCIA DUMPRICK 56

THU 4/18 LOCAL DUDES  
PLUMB, LUGG, POWER CASSETTE 56

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# Trying to Talk to Johnny Marr About Shoes

Guitar Legend Shows Extreme Patience with Inept Interviewer

BY DEREK ERDMAN

Dear reader: I've done you a great disservice. When I was offered the opportunity to interview Johnny Marr, I leapt at the chance—I was certain my rabid admiration made me the best candidate to relay Marr's current opinions on the state of the world. Instead, my fanaticism turned into sheer nervous terror, giving me the brilliant idea that I should ask him a bunch of questions about shoes. And weed.

Johnny Marr is a legendary rock guitar player and songwriter, known mostly for his integral role in the Smiths. He's managed to stay relevant throughout his entire career, playing in too many bands to count. In the late 2000s, Marr spent a great deal of time in the Pacific Northwest as a member of Modest Mouse. He'll return on Monday, April 15, to play Neumos, supporting his latest solo LP *The Messenger*, which was released in February.

I wanted to congratulate you on your NME Godlike Genius award. How does a thing like that make you feel? You know, you can't take that kind of stuff too seriously. The award made a lot of fans happy, though, so that was nice. A good thing about that one is that it's kind of tongue in cheek, it's not too serious.

You used to reside in Portland, and you still have a home there. Are you fond of the Pacific Northwest? Have you been able to explore the area very much? Quite a bit, yeah. I took it to be straightforward. Mostly the mentality of the people I found myself meeting—it was nice to discover that there are a lot of liberal and creative artistic people there. I spent a lot of time hanging out in bookstores, meeting other musicians, and writing a lot of songs with bands like Modest Mouse. After a while, I started to explore the things that people who live healthier lives do. I've explored the Columbia River quite a bit, but I find

Portland very pretty and quite inspiring, so I don't really need to get out of town too much. I went to Salem, just because that's where John Pahey spent most of his time.

Manchester and the Pacific Northwest are both known for their constant drizzle. What type of shoes do you like to wear when it's damp? Well, you know, I'm completely impractical. It's all about wearing the appropriate shoes that go with my trousers. I'm afraid, I'm pretty shallow that way. I always will be. I end up going through way too many pairs of suede shoes. Very impractical, but they look right onstage. Hey, I'm a professional (*laughs*). He's not my job first.

I'm aware that the music for the Smiths song "A Rush and a Push and the Land Is Ours" was borrowed from a song called

"Shoes" by Reparata. How were you introduced to that song? It was inspired by that, yeah—the bulk of that tune I kind of remembered from being a kid while it was on the English charts. I liked the electric piano—it stuck in my subconscious. It's funny how these things come out.

In 2009, you told the *Observer* that you got into running in the 1990s. Do you still run regularly? Yeah, whenever I can. It's the best way to see a city and get lost. I've seen more of the world in the last seven or eight years than I ever saw in the years before that, y'know? It's a good thing to do when you're jet-lagged. In fact, Seattle is a great place for running, along those freight train tracks by the water-side. I have good memories of quirky parts of cities that I would normally have never discovered.

Do you have any particular shoes that you like for running? Nah, I don't pay too much attention to those kinds of details, really. I care more about trying to find time to get out there, to be honest.



PHOTO BY NATHAN WATSON

Are you a fan of marijuana? Do you have any thoughts about the legalization of marijuana in a few states here? Like pretty much anything, you could use it or abuse it. I'm of the very obvious opinion that I generally see worse behavior on alcohol, but I don't think excess is good no matter what you do. These days, I don't really bother with anything that's going to slow me down—I like to keep busy and not be confused, y'know? I stopped caring about drugs a long time ago. Even back in those crazy, crazy days when I used to smoke pot a lot, you couldn't be as prolific if you were too preoccupied with that stuff. It's a fun thing to do when you're young, but when you get to a certain age, it's not too cool to be messy.

What new music do you love? I like Howler from Minneapolis. I think they're a pretty good band. I also like Hooded Fang from Toronto—they're musically quite clever and exciting. I also like a band from Milwaukee called Jail. They're great. Whenever I'm invited to play tunes on the radio, I always play their track "The Stroller." I know that's an old tune for them, but I figure that's the one English rock audiences are going to go for. I'm surprised more people don't know them, y'know? ■

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# Seattle Hip-hop Has Shopping on the Mind

Amos Miller, Macklemore, and Raz Simone

BY CHARLES MUDEDE

**A**mos Miller, a local hip-hop producer and musician, released the album *Rogers Thriftway* just around the time Macklemore released his single for "Thrift Shop," in the fall of 2012. The whole world now knows the latter, and only a handful of local heads know about the former. Now, is it sheer coincidence that two local hip-hop acts resorted to the politics of shopping to address some social concern? No, I don't think it was an accident. I think that both Miller and Macklemore were expressing something that was (and still is) in the air. The greatest cultural critic of the 20th century, Walter Benjamin, called this sort of thing (expressing feelings that reflect the state of a moment) "correspondences," which are "related expressions of and responses to a general social process."

But whereas "Thrift Shop" is about the green joys of recycling, an opposed to the unsustainable joys of buying what John Crown calls "dumb shit" on RA Seion's new jam, "Amalgam X," *Rogers Thriftway* is about how a shop in the hood became an important cultural node. *Rogers Thriftway*, explains the liner notes (which are printed on a receipt that comes inside the little shopping bag that contains the album), "is the story of a white owned grocery store that served the African American working class neighborhood it was in, and the upper class white neighborhood that bordered it. People from both sides of the tracks needed to eat. There were doctors, lawyers, hustlers and pimps, all shopping at Rogers. This is the story of lost identity, rebirth of culture, and the institution of race in America. This is our story. Shop with us." And the shopping is very mixed, in a good sense, but also full of melancholy.

This melancholy—which flows with almost no interruptions from the album's organ-heavy opener, "Convenient Store" (a track that's got all the humor of "Thrift Shop" but none of the laughter), to the finger-snappy closer, "Tightrope"—can be read in two ways. One, it's just a part of the Northwest mode. From Jasiri Media Group to Old Dominion to Gabriel Toots—this is how we do it: a little on the sad side. Two, Roger's Thriftway might have been the place where people from different walks of life shopped together (we all need to eat), but it was not a class or race utopia—it was an accident of history and location. The neighborhood was in transition; so people were coming in, and others were going out. The owner of the business was white, but

could easily have been Asian or East African. Also, the pimps and drug dealers, who were probably black, could have been replaced by white hipsters. In short, there are no solutions to the larger social situation in Roger's Thriftway. There is only an awareness of what's going on, the politics and the realities of white wealth and black poverty. Because there are no solutions, there is no real joy, only this sadness—which, as with the closing track, "Tightrope," can be extraordinarily beautiful. It's important to remember that Macklemore's first important contribution to local hip-hop was a track that confronted the unresolved racial problems in our city, "White Privilege.")

Speaking of shopping, while waiting in a line to pay for toothpaste at the Walgreens on Rainier and Genesee (a spot that's racially but not economically diverse), I spotted the rapper Raz Simone. I looked at him (tallish, a couple chains around the neck, a baseball hat), and he looked at me looking at him. He could see that I knew who he was, but he did not know me or how I knew him. I told him that I'd seen him the day before, in the video for his soul-smooth and melodic track "Sometimes I Don't," which features Sam Lachow, a rapper who is constantly growing, constantly working, constantly paying his dues. I thanked Raz for being so talented, and he thanked me for being so generous with compliments.

A month later, he released a solid EP called *Solomon Samuel Simone*. Raz raps slow, has a deep and raspy voice, and gives each line a card-measure of weight and force. Sometimes he can get very emotional (as with the track "Cold"), and often he raps about the difficulties of street life with the serenity of a person who knows that raising a big fuss about anything will get you nowhere. Even police harassment is not something you should get all worked up about. Yes, it's bad, but stay cool and keep your head. Three tracks on the EP were produced by Nina Schemm, the man behind Sol's slamming "Stage Dive"; Elan Wright and Antwon Vinson produced the rest.

*Solomon Samuel Simone* has put Raz Simone on the map. And why not say it: The space left empty by the talented *Framework*, one of the rappers who launched Seattle into a new era in 2005, might be filled by Raz. I just wanted to put that out there. ■

**While waiting in a line to pay for toothpaste, I spotted the rapper Raz Simone.**

Responses to a general social process in  
© THESTRANGER.COM/MUSIC





## NEVER HEARD OF 'EM

BY ANNA MINARD

Anna Minard claims to "know nothing about music." For this column, we force her to listen to random records by artists considered to be important by music nerds.



### ROXY MUSIC

*For Your Pleasure*  
(Island)

The first song on this album, "Do the Strand," makes me think I've accidentally started in the middle of the song every time I hear it, which is why I'm starting right here in the middle of this review. In fact, "Strand" makes me think I've accidentally started in the middle of the soundtrack to a **plot-heavy musical**. Like a slightly less dirty *Rocky Horror* spin-off or something.

Where are we? At a glam party you'd have been invited to—**you'd run and press your nose against the front window glass if you saw it from the street—but somehow, in the middle of the night, you've magically been transported there. To the dance floor!** (Thank god you sleep in a **sequined mindress**, right? Sheesh.)

After discovering that Roxy Music was not, in fact, a promotional CD from that '90s fake-ska shop (also: weird how Lady Gaga is on the cover, right?), I started listening to *For Your Pleasure*, and at first, I was underwhelmed. When I reported this **whelming problem** to Dave Segal, who I thought would be sympathetic (he's much less sequined than our music editor, who assigned me the album), he said I should take a weekend to "reassess [my] erroneous initial impressions." Schooled!

I listened to it more and tried to party harder. It got better. I also did my research, and I found a secret weapon: **Brian Auger**. Eno worked on this album. He probably interlarded it with weird messages I wasn't receiving. I adjusted my frequency.

And while it starts in the middle of a party, it goes to weird planets, too—"The Bogus Man" is a strange Martian jazz-hole and **adequately scary**. It all really does sound like a musical, and if someone hasn't already proposed that idea, I'll be shocked. "Grey Lagoons" is for a montage scene; "Bogus Man" is set in space—

maybe the main character is an **alien or an astronaut?** Yeah, an alien who falls in love with an astronaut and comes to Earth to find him/her! The alien should be androgynous and unstoppable charismatic. That way there can be parties, space travel, and contemplative moments—"Strictly Confidential" would be the climax where the alien has to tell the astronaut the truth. (After they **already boned**, duh.)

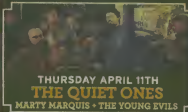
Oh oh oh—because other aliens are coming to **DESTROY EARTH**. Man, now that the story's coming together, listening to this album kind of chokes me up, no joke.

And you're welcome for the idea. Hollywood! I'll take that \$1,000,000 check anytime.

I give this a "sexy aliens need to dance, too" out of 10. ■

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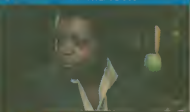
WEDNESDAY APRIL 17TH



### BLU

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**BEARDYMAN**

NEXT WEEK APR 17  
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MATT MAYN

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MAY 2  
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**MY PHILOSOPHY**  
HIPHOP YA DONT STOP  
BY LARRY MIZZELL JR.

## TYLER, THE CREATOR; GHOSTFACE KILLAH; MASSIVE MONKEYS

Tyler, the Creator's Wolf leaked earlier this week, and if you're like me, you couldn't live with the FOMO, so you YOLO'd. Now the question: Is Wolf good enough that you'll go ahead and pay for it when it goes on sale, just so you can figure the rare artwork? The answer is yes, twerps: Tyler Okonna and his runaway id have redeemed 2015's wildly uneven Goblin—and done justice to 2009's skinned-elbow raw Bastard. None of the territory is new for Tyler-Marshall Mathers' deep angst about family and trust for the opposite sex meets the geeky skate&b of "Frontin'"—as Pharell, who notably comes through with the help-out on Tyler's "IFHY." (Erykah Badu and Stereolab's Laetitia Sadier show up too.) Between Tyler's threats on his father's life and those of several LA County peace officers (no Dornier), listeners will find some brief, unspooled moments of actual tenderness and hints of maturity—albeit peeking through the blinds, scared for their life amidst Wolf's school shootings and emotional terror. Tyler's playing a solo show at Neumos on Wednesday, April 10, which promises to entertain—we all know that Wolf Haley is OF's charismatic cult leader. Hey bros, if you're going, do you already have your outfit planned? Lemme guess: Vans, tall socks, baseball tee, Supreme "box logo" something or other? Fuck it, wear what you want, but don't fake-laugh at Loller Squad.

Neumos also hosts the great Ghost Dini on the 11th, as Ghostface Killah and

Adrian Young head the 12 Reasons to Die tour—Young made the score for Black Dynamite, but it was his Venice Dawn album on Wax Poetics that seized the deal for me. TH3RDZ open up, crazy that the very same night, down at the Croc, Kung Foo Grip are headlining their own show, with Fresh Espresso, Nissim (formally D.Black), Stewart Villain, DJ Sververon, and your host Mr. 10K, aka Neema. Choot well. Then on the 12th at Neumos, you get the triple release party of Art Vandelay, the MC Type and Grif 1.

Massive Monkeys Day 2013 is going down at the Showbox on Saturday, April 13, celebrating 14 years of Soufend-bred global b-boying dominance. As far as the raps: One Be Lo, Nu Era, and Dyme Def are all putting it down for the double-M that. That same evening, you've got Sam Lachow no doubt shutting the Vera Project down, alongside Raz Simone, Gift UV Gab, and Dave B, so firmly securing the young-head vote for the evening. Maybe you caught Lachow's newest "Young Seattle" video featuring Gab, Nacho Picasso, Jarv Dee, La, Raz, and Grynh. Speaking of Grynh, he and big dog Budo are doing a release party at the Hilliard's brewery in Ballard with Nu Era's Turtle T—good times! Shit, maybe too many.

On the 14th, Neumos hosts LA's Iamsu! and Problem, who both broke out on E-40's "Franchise" last year and have a new joint mixtape called Million Dollar Giant. Moor Gang's Jarv Dee plus Jay Morrison, Tre Ross and more open that piece up. ■





# SOUND CHECK

INTERVIEWS BY TRENT MOORMAN

## TYLER, THE CREATOR THE STATUE

Odd Future's main mouth-brain **Tyler, the Creator** has just released his third studio album, *Wolf*. With it, a progression can be seen in his rapping, producing, and all-around, international-skate-park, anti-world, image-making mogulity. Mogulity, yes, for Tyler is a mogul and an entity. Also, an anomaly. Is there a more controversial

and scrutinized figure in hip-hop right now than the 22-year-old Los Angeles-

based Tyler Gregory Okonma? At once, he takes risks and reveals. He hits you in the face, but he lets you hit him back. He plays roles as the shock-genius, the villain, and the Amadeus. Is he homophobic? In 2011, his rape-heavy and seemingly antigay content prompted Tegan and Sara to call him on his shit.

Questions about Tyler abound. Would Frank Ocean and Syd the Kyd—both out now—still work with him if he was antigay? Would Mountain Dew, Adult Swim, and Sony Music be working with him if he were such a social liability? He has carved out a certain mystique. Does he say too much? Perhaps. Does he push buttons and have fun? Definitely. Is it for everyone? No. Does he like cats? Very much so. Is he young and growing? Yes and yes. As of last check, he had stopped using the word "rape" in his shows. But with Tyler's worldwideness and overcharged, hard content, what gets lost occasionally is that he's an artist. Some of his brushstrokes are crude. If it causes reaction, that's what he wants.

The following "interview" took place in a Los Angeles hotel penthouse suite. **Tyler** despises interviews. In the room, there was a foot-high wooden box on the floor, and next to an elaborately patterned chair was a table with a bowl of wasabi peas and a note that said, "For your consumption." I had in my possession Miles Davis's *The Autobiography*, Plato's *Five Dialogues*, and Arthur Rimbaud's *Illuminations*, to cover my bases. I also had questions ready about his beat-making, his collaboration with Miley Cyrus, his stance on LGBT issues, and what it was like working with Pharrell, Erykah Badu, and Sereedola's Leticia Sadler for *Wolf*.

After waiting 15 minutes, I started tapping the wasabi peas. Outside, the city gleamed yellow-gray in a veil of smog. I read the Miles book. Then the door opened, and a costumed human slowly walked out and stood silently on the pedestal. It was a guy, over six feet tall, in a silver outfit, with silver paint all over his face. At first I thought it was the Tin Man, then I realized it was one of those statue actors—a colonial statue wearing a hat and wig, covered in grimy, aqua-colored splatters mimicking mold. George Washington? Five minutes went by as just the statue, and he crunched wasabi peas. I thought Tyler would walk in at any moment. Then I realized the statue was Tyler.

Oh shit, he was the statue. He'd outdone himself, without doing anything. I didn't want to stare, but fuck it, I stood up and looked him in the eye. It was definitely him. He blinked, but didn't move. I sat down and asked him music-related questions, and I got no response. A few minutes went by. Silence. So this was it, he was just going to be the statue. I liked it. I got out of my

phone, put it on speaker, and played Tegan and Sara's "Where Does the Good Go." Tyler remained still. The statue. Then I read from Plato's *Five Dialogues*. Crito is pleading with his friend Socrates to escape into exile before Socrates' death: "Do we say that one must never in any way do wrong willingly, or must one in wrong in one way and not in another? Is it to do wrong never good or admirable?"

Tyler remained still. I said, "Did you know more people condemned Socrates to die than found him guilty?" I thought Tyler might respond, because he's similar to Socrates in the way people find him guilty. I had 10 more minutes left with Tyler. Next, I read out loud from Miles's *Autobiography*, chapter one: "The very first thing I remember in my early childhood is a flame, a blue flame jumping off a gas stove somebody lit. I remember being shocked by the whoosh of the blue flame jumping off the burner, the suddenness of it." Tyler shifted and turned slightly, dropping one of his arms



down three or four inches. I figured this movement signified his resonance with the Miles passage. The movement kind of startled me. When those statues move, it scares the shit out of me, even when it's Tyler, the Creator. I asked, "What's the first memory you remember having?" And nothing.

Next, I tried the Rimbaud: "The lighting comes round to the crown post again. From the two extremities of the room-decorations negligible-harmonic elevations join." No response, but I could tell he was feeling it because he looked at me. Then I got my phone back out and played Christopher Cross's "Sailing." When it finished, Tyler said one word: "Dope." The statue had spoken. I threw out a Miley Cyrus question for the hell of it and got nothing. Then I said, "Do you like being a pariah? Is that your aim?"

"I like piranha," the statue said. He spoke again. Then nothing. With time winding down, I felt like I had to try to get him to react to something, so I pulled up a video of a lady who married the Eiffel Tower. She's an "objectum sexual." Objectum sexuals are real. They fall in love with objects. She also had a thing for the Golden Gate Bridge, and a bow. She was a US Olympic archer. Another lady married the Berlin Wall, and a guy was in love with a Ferris wheel. They had sex and everything. I walked in front of him and held up the screen so he could see it. Just past the seven-minute mark, Tyler, the Statue broke his pose and fell down laughing. A deep, hard laugh. He got up, hugged me, and said, "THAT is some crazy shit thing there." Then he walked out of the room. ■

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## Wednesday 4/10

### Tyler, the Creator

(Neumos) See Grand Academy, page 47, and My Philosophy, page 46.

### Young Artist Academy Winter

**Quarter Showcases: Sydney Rane, Darius Willich**  
(Royal Room) Darius Willich is a local jazz pianist who was trained at Cornish, regularly plays at Vito's, experiments with neo-Stevie Wonder soul, and has a close relationship with the politically conscious quarters of the hip-hop community. When it comes to jazz, Willich always displays a deep grasp of the tradition. To my ears, his piano recalls at certain moments the elegance of Nat King Cole, but with the melodic modernism of Herbie Hancock. One of the reasons we live in cities is to have easy access to the music of jazz professionals like Willich. **CHARLES MUDEDE**

## Thursday 4/11

### The Quiet Ones, Marty Marquis, the Young Evils

(Barboza) Tonight is all about the Quiet Ones and their great new album, *Molt in Moments*. Joining the band in the celebration is Marty Marquis, the "redheaded Blitzen Trapper guy." If you have feelings for BT, Mr. Marquis will certainly appeal to you—his solo music is a sort-of-weird combination of vintage-tinged folk with occasional electronic

flourishes that almost feel out of place. Songs like "She Came Down" seem like something you'd sing around a campfire while robotic bugs buzzed around your head, adding little Disney Electrical Parade sounds to the music. Weird! But maybe good? Verdict is still out. Regardless, you should arrive in time to see the Young Evils, because their power-pop gems are just as best. **MEGAN SELING** See also *Stranger Suggests*, page 25.

### Kung Foo Grip, Fresh Espresso, Nissim, Stewart Villain, DJ Sverewewon

(Crocodile) Fresh Espresso (P Smoo and Rick Rude) was one of the several hip-hop acts that made the 2005 2009 so memorable, with the release of *Glamour*—Seattle's most successful and convincing appropriation of bling-hop. Last year, the duo released its second album, *Bossalona*, which was not bad, but which at the time I felt did not live up to the greatness of *Glamour*. Critics, however, changed their minds. *Bossalona* cannot be compared to *Glamour*, because they are not designed with the same plan or built with the same materials. *Glamour* processed Jazzy, *Bossalona* processed something that comes close to baroque bebop. *Glamour* is just pop, *Bossalona* is not. *Glamour* is catchy, *Bossalona* grows and grows on you. Indeed, I'm now of the mind that it just might actually be the better record, but for completely different reasons. On *Glamour*, Smoo and Rude showed they have the skill to sound like rappers and producers who just want to pay the bills. On *Bossalona*, they simply show they are two talented and most highly developed artists who have skills. **CHARLES MUDEDE**

### Ghostface Killah

(Neumos) Dennis Coles, or Ghostface Killah, is the third-best member of the Wu-Tang Clan. Or second. Or first, or fourth, depending on who you're asking (though he's definitely no lower than the fifth-best member). Ghostface is a smooth-flowing and vivid storyteller. On April 16, he'll be releasing a concept album called *Twelve Reasons to Die*—produced by Adrian Younge and executive produced by (who else?) the RZA—based on a comic book of the same name, told through the character Tony Stark (GPK's alter ego, a reference to Marvel's Iron Man comic-book character and also his first album, the third-best Wu-Tang solo album). **EMILY NOKES** See also *My Philosophy*, page 46.

### The Music of Abba: Arrival

(Snoqualmie Casino) Meet Arrival. They hail from Sweden, just like ABBA, who are still Sweden's most popular band in the history of ALL TIME. Arrival have been performing tribute bands since 1995, and they really look like 70s-era ABBA (it's rumored they perform in costumes from ABBA's actual wardrobe). Because ABBA's Björn Ulvæus told British newspaper the *Telegraph* in 2008, "We will never appear onstage again," your chances of ever seeing the real ABBA perform are slim to fucking none. What you need to do is grab a little cash for at least one spin on the "Fireball" slot machine and head to Snoqualmie Casino, because "Dancing Queen" is gonna make everyone in that casino tear their clothes off. "Ah, ja!" **KELLY O**

## Friday 4/12

### 'Mo-Wave: The Need, Ononox, Glitterbang, Addiqui, My Parade

(Chop Suey) See preview, page 39.

### Art Vandelay, the MC Type, Grijf

(Neumos) See *My Philosophy*, page 46.

### While Mystery, Warm Soda, Taccoti, Bad Motivators

(Comet) Did you know that red hair, the rarest hair color in humans, only occurs naturally on 1-2

percent of the world's population? I grew up in a household of redheads, always cursing my blond hair, and wishing that one day I'd wake up with the fiery copper color of my family. The recessive gene that ignites this magical color is no mystery to Crochet brother-sister garage rock band *While Mystery*: they have red hair to spare—piles of curls that mimic a red-hot campfire. Alex White, the sister, sings and shreds (she was recently named one of the "Top 10 Female Guitarists" by *Guitar World* magazine), and her brother, Francis Scott Key White, also sings and bangs the drums. They've just been booked to play Jack White's Third Man record label party at Coachea later this month, alongside Eagles of Death Metal and Red Kross. All these Whites—they all might **KELLY O**

### Corey Brewer, Transparent Aluminum, Part Wolf

(Heartland) Tonight's lineup of side projects at Heartland—the newish space north of the shipping channel, run by the unstoppable DIY force (and former *Stranger* intern!) known on the internet as "Kenn Job"—will be an interesting look inside the lesser-known efforts of a few familiar names. Corey Brewer of Triumph of Lehighy Skinned Alive to Death and Cold Lake also records under his own name—he describes his latest, *The Destroyer* as a *Master Plan*, as "Serge Gainsbourg covering Björk (poorly)." Bill Badgley, front man for Federation X, and Jason Sands (Reeks and the Wrecked) make up Part Wolf, whose song on the internet rings like the lead of horror through delayed percussion, guitar, and vocals. Transparent Aluminum is the light-headed electronic endeavor of Portlander Kelly Ockinga, most recently of garage rockers the Pathogens. Go there to get weird; stay around later to hear Mr. Job say interesting stuff. **GRANT BRISSEY**

### Aleest, Adadara, Alda, Chasma

(Highline) Black metal must be bleak. Black metal must be raw. Black metal must be evil. Black metal must be harsh, unwavering antismusic. Enter Neige, the French mastermind behind Aleest, a band that's as *My Bloody Valentine* as it is *Immortal*. Sure, his brand of "shoegaze black metal" might not be

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Sat 4.13 **OGNOTES**  
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Wed 4.17 **INKIEST FEELS**  
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for everyone—it certainly isn't "grim" or "kitt," by any means—but what it is, is a breath of fresh air. With such beautiful buildups, the bursts of blasting drums and ear-piercing shrieks stand out, giving the listener a break from the typical monotony of the average black metal record. **KEVIN DIERS**

**Jaymay, Kye Alfred Hillig, Kayoko**  
(Vera Project) This is likely to be a show full of tenderness and strumming, where you stand close to the stage and maybe lean a little, back and forth. New York singer-songwriter Jaymay has shown up on lots of soundtracks and on TV, but her melancholy, poppy folk is best for quiet walks, methodical housecleaning, or beading projects. Tokyo-based Kayoko sings and strums similarly straightforward songs in Japanese and English; she and Jaymay released a split album and toured Japan together years ago. Kye Alfred Hillig is a Tacoma (a person from Tacoma, not a man who likes tacos) and songwriter (male version of songstress!) who's been making heartfelt folk-rock in the PNW for years. If you have zero patience for twee, you'll want to show "PUT A BIRD ON IT" and run away, but this lineup is just right for the quiet, leaning people at whom it is aimed. **ANNA MINARD**

## Saturday 4/13

**Massive Monkees Day 2013**  
(Showbox at the Market) See *My Philosophy*, page 46.

**OCnotes, Pollens, Amos Miller**  
(Columbia City Theater) See preview, page 44.

**Sam Lachow, Raz Simone, Gift Uh Gab, Dave B**  
(Vera Project) See preview, page 44.

**Blue Sabbath Black Cheer, Blipm, Thunder Grey Pilgrim, SUTEKH HEKEN**  
(Black Lodge) Causal aural masochists beware! San Francisco noise offering is on tour with local doaked graveyard ensemble in on tour with local doaked

**Arrival: The Music of Abba**  
Thursday 4/11 at Snoqualmie Casino



harsh noiser Blipm, aka Demian Johnston, whose disemboweling power-drone conjures images of sliced jugulars and pure hate-magic. On his most recent release, *Barter the Lashed*, Blipm's murderous storm leaves nerves drawn and quartered. And while it may be the least antagonizing set of the night, Thunder Grey Pilgrim's (Mitchell Bell) ambient black metal is only slightly tethered. During his set at Debate Fest last year, an unidentified animal's horn full of "blatoo" was passed around while my head was submerged in a cloud of frankincense and hauntings of noisemakers. Seattle freak-fest standbys Blue Sabbath Black Cheer offer more violent lamentations, the deceptive calm before the strike of a guillotine. **BRITTNI FULLER**

**John Cage's Indeterminacy and Empty Words**

(Chapel Performance Space) A great night of Cage. Neal Kosaly-Meyer (voice) and Roger Nelson (piano) perform from Indeterminacy, a piano piece accompanied by the readings of stories selected in random order (involving such subjects as Cage's love of mushrooms), and Empty Words, based on throwings of the I Ching. **JEN GRAVES**

**'Mo-Wave: Team Dresch, Gaytheist, Erik Blood, Wishbone, Big Dipper, more**  
(Chop Suey) The first-ever 'Mo-Wave fest—celebrating 21st-century queer art—kicks into high

gear with a humongo-showcase of music. Topping the bill: the legendary Team Dresch, whose 1995 record *Personal Best* remains an American punk-rock classic and whose 2012 show at Chop Suey in support of Referendum 74 proved the band could still blow shit up (while staying hilariously off-the-cuff). Tonight, Team Dresch join forces with a dream team of queer music makers, including Gaytheist, Erik Blood, and Eighteen Individual Eyes. **DAVID SCHMAEDER** See also preview, page 39.

**Correspondents, Prawnnyxx**

(Josephine) I love a polite note! And receiving correspondence from the Correspondents is a real delight (mostly because they sent over a handwritten note from an actual member of the band, and not a PR chain-letter using the words "touch" or "base"). Regarding this show—which celebrates the Correspondents' album release for *Land of the Low People*—the note says: "The show will be a dance party with Prawnnyxx and will probably be the most incredible Balkan-infl electro freak-out you've ever seen." The Correspondents play instrumental music reminiscent of taking an exhausted acidified "is it noon or midnight?" nap and dreaming a fancy circus-elephant ride through a spaghetti western that takes place in the 1950s version of Southeast Asia (exotic! Magical!). **EMILY NOKES**

## Sunday 4/14

**'Mo-Wave: Blackie, Double Duchess, Dynasty Handbag, Dick Binge, 5, more**  
(Chop Suey) See preview, page 39.

**Problem & Iamsul, Jay Dee, J.Sirus, Jay Morrison, more**  
(Neumos) Bay Area (Richmond, specifically) and Compton rappers Iamsul and Problem have been grinding on the IndependentBlog-rap circuit for a couple years, but they're making career jumpstarts by straight gangin' on their guest appearances on Vallejo OG (and one of the most creative, original rappers to ever live!) E-40's 2012 club hit "Function." After several collaborative tracks on their

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<p><b>SAT MAY 4</b> ALL AGES</p> <p><b>THE LONELY FOREST &amp; NOW NOW</b></p> <p>BELMONT</p> <p>SATURDAY MAY 4</p>	<p><b>WED MAY 8</b> ALL AGES</p> <p><b>WED MAY 8</b></p>	<p><b>FRI MAY 10</b> ALL AGES</p> <p><b>FRIDAY MAY 10</b></p> <p><b>RICHE SPICE</b></p>	<p><b>SAT MAY 11</b> ALL AGES</p> <p><b>Rock</b></p>	<p><b>UP &amp; COMING</b></p> <p>EVERY THURSDAY LIQUID COORAGE KARAOKE 5/2 &amp; 5/3 SOLD OUT! ALLEN STONE 5/9 GARAGE VOICE 5/12 CHRIS THILE &amp; MICHAEL DAVES 5/13 TANGIERINE 5/14 MOBB DEEP 5/15 KATE NASH 5/16 BUSHWICK BOOK CLUB 5/17 TURBOJOKE JEFF 5/18 &amp; 5/19 BORIS 5/20 STORMWY 5/21 THE CELLAR DOOR 5/22 THE WEST 5/25 THE HOOT HOOTS, FRIENDS AND FAMILY 5/26 THE DUSTY 455, COUNTRY LIPS 6/1 HEAD LIKE A KITE, FLY MOON ROYALTY 6/8 LOGIC 6/9 CRYSTAL FRONTIERS 6/12 THE BAD THINGS 6/15 HALLOWEEN, DUDLEY MANLOWE QUARTET 6/19 EMILY WELLS 6/21 MEALROCK 6/22 COME 6/29 STAXX BROTHERS 7/12 THE CRYING SPELL 7/13 PASSENGER 7/23 HEARTLESS BASTARDS</p>	

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DRUNK OF THE WEEK... BELOW  
THE HOMOSEXUAL AGENDA... 54  
UNDERAGE... 56 POSTER OF THE WEEK... 56

## WED 4/10

### LIVE

**BARBOSA** Xperience, DJ Lord Nock, 8 pm, \$8  
**CONOR STYNE** Jale Olson, Ed Weber, Kevin McCarthy, Ben Puhovski, 9 pm, \$10  
**COOPER GATE** Rick Marleyon, John Bishop, Paul Gabelstein, 8 pm, \$8  
**EL CORAZON** El Corazon, 8 pm, \$10  
**EL CORAZON** Aaron Carter, Chrysalis, Tami Under Attack, guests: 7:30 pm, \$17/\$20; The Moma, We Veneer House guests, 7:30 pm, \$8/\$10  
**HIGH DIVE** He Thinks He's Posh, Don Quigley, Dennis Sun, 8 pm, \$8  
**JAZZ ALLEY** Spencer Day, 7:30 pm, \$21/\$50  
**KELLY** Lam Gallagher  
**NECTAR** Temanova, Screens, Brown Sun, 8 pm, \$5  
**NEVINO** Tyler the

**CREATOR**, guests, 8 pm, \$22  
**THE ROYAL ROOM** Sydney Raine, Darius Wilsch, 9 pm  
**SEAMONSTER** Rippen Chicken, 10 pm, free  
**HEUER FLATERS** (OPEN ANGLE) Teddy Pater, 8:30 pm, free  
**TRACY** RAYVEN Taylor, Porter, Ghost Town Riot, guests, 8 pm, \$10  
**VERA PROJECT** Tori Kelly, 7:30 pm, \$10/\$11

### DJ

**BALLET ROOM** DJ Rome, Rozzella, Zooty B, Antarctic  
**CAPTIV'S CLUB** Soulcolect: SHO NAK, 10 pm, free  
**CITYNET BALLROOM** DJ Fatty, DJ Alison  
**CONTOUR** Rotation  
**THE EAGLE** VIDI Andy J  
**ELECTRIC TEA GARDEN** Passage: Janna Nylon, Joey Welch, guests  
**FOUNDATION** Xlent, Gang Bang, Kano, \$10 after 10:30 pm  
**HYPERAL** SoulShift: Peter Evans, Devin Jenkins, Richard Everhart, \$1

**LAST TUPPER CLUB** Vibe Wednesday: JamiSevin, DJ Contagious  
**MOE BAR** The Humpi DJ Darvin, DJ Sweetenew, guests, 10:30 pm, free  
**NEIGHBOURS** Underground: Guest DJs, 18+ \$5/\$8  
**SEE SOUND** Lounge Fade: DJ Chelwyn, DJ Chelwyn, 10 pm  
**WILDSIDE** 2nd Hand: Muffin Church, Phenix, free

## THURS 4/11

### LIVE

**88 KETS** Dooling Piano Show  
**BARBOSA** The Quiet Ones, J. Marly Martinez, the Young Girls, 8 pm, \$8  
**BLUE MOON** Taverna: Marlene, the Rascals, 8 pm, \$8  
**CLUB RACER** Open: Celestia, 8 pm, \$8  
**CAN CAN** Viva Mia  
**CENTRAL SALOON** Angel Trumper  
**CROCK** Hey The Oxyg, George Turner, Tipwixie, Brother James and the Soul-

vation, 8 pm, \$10  
**COLUMBIA CITY THEATER** Ron W. Bailey, Kim Field, Courtney Davis Harmonson, Hart Kraginsky, guests, 8:30 pm, \$10  
**COMET** Konde Hols, Central Center, Bill Horlet, guests, \$7  
**CONOR STYNE** Window View, Allen in the River, Cynthia Alexander, \$7  
**COOPER GATE** Fu Kun Wu Tio, 8 pm, free  
**CROCODILE** Kong Foo Grip & Fresh Espresso, Nason, Stewart Villan, DJ Sweetenew, 9 pm, \$12/\$15  
**EL CORAZON** Kate Turner, Jessica Lynne, Spencer Carlson, guests, 7:30 pm, \$8/\$10  
**HEARTLAND** Table 4 Chelwyn, Jale, nelson, Hardcenter & Lawson, 7:30 pm, \$10

**HIGH DIVE** William Shalmer Mouth, the Coloffs, the Waywards, 8 pm, \$7  
**LEE ALLEY** The Gyring Alsters, 7:30 pm, \$22/\$50  
**KELLY** Lam Gallagher  
**THE LARKEN** Emily Control, Deadhead, Black Hole of Calabazas, Brinsford, 8 pm, \$5  
**THE HANG** Caffeine, 9:30 pm, free  
**NEVINO** Pool Man's Whiskey, Left Coast Country, Space N & the Bluegrass Sirens, 8 pm, \$12  
**NEVINO** Ghostface Khab, Asian Young's Archen Davis, Danny, \$23/\$50  
**NEVINO** TITTLE Drive Goddard  
**PINK DOOR** Cafe & Brac, 9 pm  
**THE ROYAL ROOM** Bruce Stylers Cafe & Club  
**SHALMER** Clamhammer, Calow & J, 8 pm, \$5  
**UNDEVELOPED** CASINO The Music of Robo: Anti, 7 pm, \$15/\$20  
**STUDIO** Evelyn Complex Rik, guests, 8:45 pm  
**SINIST TAYLOR** Rah Rah, Two Hours Tact, guests, \$8/\$10  
**TRACATOR** Taverna Invisible Shivers, Garage Vice & Public Ticker, \$8  
**TYLA'S** Steve Messica's Endemic Explosion, 7:30 pm, \$10  
**THE WHITE RABBIT** Mermadeo, \$8

### DJ

**BALLROOM** DJ Rob, free  
**CAPTIV'S CLUB** DJ Skidde  
**CONTOUR** Sebastian: DJ Savik, Noli, Coldheart  
**THE EAGLE** Neely: DJ King of Parts, Naki  
**ELECTRIC TEA GARDEN** Everything Electric: Guests  
**REVEN** Sophisticated Mame, DJ Sad Baillard, DJ Nity Gity  
**LO-FT** Sonied: Guest Djs, \$3  
**MOE BAR** Saucy: DJ Radren, DJ 100 Proof, free  
**NEIGHBOURS** Jet Set Thursdays: Guest Djs  
**NEIGHBOURS** UNDERGROUND The Lowdown: DJ Lighty, \$3  
**SEE SOUND** Lounge DAMN SON: Tony Goods, Jameson just  
**THEORY** Cobla, Crew, DJ Tre, Chelvy Eyn, Gay, MC McCarron, free  
**THE LOVE SET** GALLERY Point Exhibit Opening: DJ Fairlight, Penny Bally, 8 pm

### FRI

**4/12**  
**LIVE**  
**BIT SALOON** Machine Gun Vendetta, Act of Sabotage, Dying Off  
**88 KETS** Dooling Piano Show



The Can Can is a unique phenomenon in Seattle, and maybe in the country  
 Brenda Kiley, The Stranger



**FRIDAY APRIL 12 | 7:30 PM**  
**JAYWAY, KYE ALFRED HILLIG, KAYOKO**  
 \$11 (\$8 W/ CLUB CARD)  
**SATURDAY APRIL 13 | 7:30 PM**  
**RECTOR** Pool Man's Whiskey, Left Coast Country, Space N & the Bluegrass Sirens, 8 pm, \$12  
 \$15 (\$15 W/ CLUB CARD)  
**FRIDAY APRIL 19 | 7:30 PM**  
**TIFFANY ALVORD, JASON CHEN**  
 \$13 (\$12 W/ CLUB CARD) VIP TICKETS ALSO AVAILABLE  
**SATURDAY APRIL 20 | 7:30 PM**  
**THE MEN, DUDE DYRK, CCR HEADCLAMER, BIG EYES**  
 \$11 (\$10 W/ CLUB CARD) ADVANCE  
**THURSDAY APRIL 25TH | 7:30 PM**  
**RENNY WILSON**  
 THE BLIND PHOTOGRAPHERS  
**BATTLE GROUND GRAMMAR** \$8  
**SATURDAY APRIL 27 | 7:00**  
**TAKE WARNING PRESENTS: TRANSIT, SEANALEEN YOUNG STATUES**  
 \$12 (\$11 W/ CLUB CARD) ADV.  
**SATURDAY MAY 4 | 7:30 PM**  
**LAND OF PINES ALBUM RELEASE, SPECIAL EXPLOSION, IJI PEEPING TOMBOYS**  
 \$9 (\$8 W/ CLUB CARD)

**ALWAYS ALL AGES**  
 www.thavearproject.org  
 tickets at www.eric.com  
 208.956.VERA  
 Corner of Marston Ave N & Republican  
 At Seattle Center



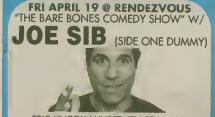
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**FRI APRIL 19 @ RENDEZVOUS**  
 THE BARE BONIES COMEDY SHOW "W/ JOE SIS" (SIDE ONE DUMMY)  
 ERIC LINCOLN HURST, JEN SEAMAN, ANTHONY ROBINSON, MCD CLAYTON  
 21+ ONLY 10:30 PM  
 Adv. tickets @ www.tickitytally.com



**FRI MAY 3 @ NEPTUNE THEATER**  
**WHITEST KIDS U KNOW**  
 ALL AGES (BAR W/ DJ) - 8:00 PM  
 Adv. tickets @ www.stpresents.org



**UP COMING**  
 4/27 Transit @ Vera Project, 5/17 The Sheds @ Vera Project, 6/3 Tigers Gun @ El Corazon

## DRUNK OF THE WEEK



## KITTY TITTIES!

Do you ever do that ridiculous thing where you think you'll have a lot of money by drinking at home before going out? And then you arrive at the club, already drunk, with lipstick on your teeth, and one of the cans of cat food (Iams Premium Pate™, turkey flavor, to be exact) that you're using to stuff your parrots falls out and goes rolling across the bar floor, and you have no choice but to pick it up? I HATE IT WHEN THAT HAPPENS!

There'll be lots of Kitty Titties and more at this weekend's Mo-Wave Queer Music & Arts Festival. Check it out on pages 39 and 54! KELLY O

## FRI 4/12

### LIVE

**BIT SALOON** Machine Gun Vendetta, Act of Sabotage, Dying Off  
**88 KETS** Dooling Piano Show

## THURS, APRIL 11TH • FRI, APRIL 12TH DAVID CROWE



Crowe is the only comedian in history to have won both the Seattle and San Francisco International Stand-up Comedy Competitions.

## SAT, APRIL 13TH • SUN, APRIL 14TH ALEX KOLL

Alex is currently flightless and unable to lay eggs. Direct from "Conan"



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**Rendezvous**  
— JEWEL BOX THEATRE —

**ACCUSED: INNOCENCE IN THE AGE OF FALSE ACCUSATIONS 6PM**

**MEGA BOG WITH PLEASURE, BEAUTIES, PAUNTED HORSES, AND PUNISHMENT 9PM**

**TEMPTING TRIPS PRESENTS: COMIC STRIP 7PM AND 8:30PM**

**THE WHOOPIS DAISIES WITH GUEST JOPM**

**ATHOSFEAR PRESENTS: ILLUMINATE 8PM**

**ZEBRA HUNT 7P RELEASE SHOW WITH POSSE & DETECTIVE AGENCY JOPM**

**THEY RISE, WE DIE WITH HUNTER DESTROYER 9PM**

**SEATTLE THEATER READERS 7PM**

**THE COMEDY WOMB (OPEN MIC) 7:30 SIGN UP 8PM SHOW**

**2322 2nd Ave. • 206.441.5823 rendezvousseattle.com**

**THE CANCAN.COM**

Unparalleled acts featuring creative blends of modern dance, acrobatics, contortionism, circus and classic dance.

Mark Baumgarten, Seattle Weekly

**THE SUNSET**

**WEDNESDAY 4/10**  
**ALEX'S HAND**  
NEZ LIGHTNING • WINNEBAGO 8PM • \$8

**THURSDAY 4/11** TRACTOR PRESENTS:  
**RAH RAH**  
TWO HOURS TRAFFIC  
DIE LABORERS AND PETTY INTELLECTUALS  
8PM • \$9 ADV / \$12 DOS

**FRIDAY 4/12** SQUARE PEG PRESENTS:  
**CANDY-O** A TRIBUTE TO THE CARS  
**PATITUDE** A TRIBUTE TO PAT BENATAR  
10PM • \$10 ADV / \$12 DOS

**SATURDAY 4/13** BACKLICK PRESENTS:  
**HALLOQUEEN**  
THE GLASS NOTES  
PARTY DUNGEON • D.M.F. CAKE 10PM • \$8

**SUNDAY 4/14**  
**WHITNEY LYMAN**  
THE LOTUS VELLUM  
GOODYEAR HALL 8PM • \$8

**MONDAY 4/15**  
**KUNG FU GRINDHOUSE**  
8 YEAR ANNIVERSARY 7PM • FREE

**TUESDAY 4/16** TRACTOR PRESENTS:  
**WHEELER BROTHERS**  
BRET PHILLIPS AND  
THE WORKING CLASS DANCE  
OWL PUSYCATT 8:30PM • \$8

FOR FULL CALENDAR AND BOOKING INFO: SUNSETTVEIN.COM

**ELITE MOON TAYVERN** Adios.

Fm @ Ghost, the Quick & Easy Roy

**CATZ RACKER** Gregg Turner, Power Station & Signature

REVERA

**CENTRAL SALOON** Riot in Rhythm, Halston Halo & Lbl

**CENTURY BALLROOM** DJ Columbia, DJ Vanja

Modelovski

• **CRAPLE PERFORMANCE**

**SPACE THE BOX** Is Empty

• **CRAP RYOT** Mo-Wave

Festival: Choices, the Haid, Shering Pin, Adidaki, My

Parade, Glitterbang, guests

8 pm

• **COLUMBIA CITY**

**THEATER** Eternal Fall, the

Hood Hoots & Daniel Blue,

Micha Smiler, \$8-\$10

• **COMET** White Mystery,

Warm Sides, Tacotri, Dad

Motivators, 8 pm

**CONOR STYRE** Jenny

Servier & Holly Faganova

O'Reilly Band, Mike Simmons

Band, guests, \$7

• **COOPER GATE** Charles

Wicklander and Debbie

Mixx, 8 pm, \$5

**CROCODILE** Anubas, Justin

Young, 8 pm

• **DI CORONZ** The Crying

Spill, Greg Hoggar, the

Adams & JAR, This Is Your

Caprice, \$10-\$15, 8 pm

• **THE DUB** Spooling 8 pm,

\$10-\$15, We Are She Is,

Week of Wonders, Joyfield,

guests, 8 pm, \$8-\$10

• **EMPTY SEA** STORIES

TAKKA, Convent & Live

Walcott, 8 pm

• **HEARTLAND** Corey

Brewer, Transparent

Alumina, Pat Veld, 8 pm

• **RIGID** Die Smoke Vagion,

the Waterside Whiskey

Bar, the Good Luck

Number, the Bourbonettes,

9:30 pm, \$8

• **RODRIQUE ALBERT**, Adriauna, Aida, Chama

**JAZZ ALLEY** The Gypsy

Alabins, 9:30 pm, \$22-\$30

**KEL'S** Co Lu Ti

**THE KRAKEN** Bottleneck

Keiths, No Tomorrow

Boys, Asapack Link, guests,

10 pm, \$5

• **MOORE THEATER** Jesse

Cook, 8 pm, \$27-\$37

**RECTOR** Whisky Syndicate,

the Blues Nale Band,

Twenty Simons, Matt

Brown, 9 pm, \$20-\$35

• **SEPTINE THEATER** Colin

Hay, 8 pm, \$22-\$35/\$35

**KEDRON** An Vandyke, the

AMC Typo Girl, 8 pm, \$5

• **PARANOID THEATER**

Joe Bonamasa, 7 pm,

\$60-\$90

• **THE ROYAL ROOM** The

Talbots County Band, the

Reverend, Piano Royal,

5:30 pm

• **SEMPER** The Theater

Deaths, 10 pm, free

• **SHIMMER AT THE**

Market, 8 pm, \$10-\$15

• **SHIMMER** 60's, 8 pm, \$10-\$15

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pm, \$10

**CONTOUR** Lucifer's Lounge:

Belash and Jax, \$5

**AFTERHOURS** 2, 3 pm

• **CAV** CAV Dancin': DJ

Hammond, DJ Slavery, 7 pm;

TIGET: Guff Dais, 11 pm, \$5

• **ELECTRIC TEA GARDEN**

Southeast, DJ Doggie, Squash

Deepblue

**FORNICATION** Baby Anna,

Southeast, DJ Doggie, Squash

**FETS** DJ Headache, guests

**RAYNA** Roasting Dais,

DVY One, Soul One, \$5

**NOCTURNE** B, Sean Cox, \$5

• **LAFY** LAFY CLUB

Reserve, Jax, \$5

**LIQUOR** Free High Pinks

**FRIDAY** DJ Zeta, Surtano

Standard, Madroom

**MC** Double B, Hoodroom

Records, 10 pm, free

**NEIGHBOORS** DJ Richard

Dale, DJ Siddle

**NEIGHBOORS**

**UNDERGROUND** Caliente

Collette, DJ Polo, Eton

• **PORT** Mo-Wave Festival

Koloff, Jax, \$5

• **SCARLET TREE** On So Fresh

Fridays: Deaplay Tones, 8

pm, \$5

• **TRINITY** Tyler, DJ Phase,

Jax, \$5

• **WILDBIRD** Mickey

McCarthy, Kopy, \$10

• **THE KANDI**, TONY Burns, 9

pm, \$5

• **WILDBIRD** Mickey

McCarthy, Kopy, \$10

• **THE KANDI**, TONY Burns, 9



► **SHOWBOAT AT THE MARKET** Massive Monday Day 2013: Guests, 5 pm, \$20

**RETURNS CAFE & CLUB**  
December in Ret, Stillstand, the Falshaw Project, 8 pm, \$5

**ELIZ'S LAST CHANCE**  
Kathryn Goble, Empire of Shiny, Lord Dross, 8, \$7

**IMMEDIATE CASINO**  
Booker T, 8 pm, \$15-\$30

► **STUDIO SEVEN**  
Suffocation, Exhumed, Jungle Rot, Rings of Saturn, Admon, guests, 9:30 pm, \$17/\$30

**SHINY TARTAN**  
Halloween: Live Class Notes, P. J. Dargatzis, DJ M.F. Calks, \$8

► **HOWARD BALLS**  
Concert: Thalia Symphony Orchestra, 8 pm, \$3-10/\$10

**TRACTOR TAVERN** Slinky Pappy, D'Vonne Lewis and Limited Edition, \$10/\$15

► **TRIPLE DOOR** Masey Ferguson, the BGP, 8 pm, \$10/\$17

► **YERS PROJECT** Sam Lachow, Raze Smore, GR Uh Cabb, Dave B, 7:30 pm, \$15/\$16

**THE WHITE RABBIT CLOUP**  
Dylan, the Corners, Edgar Allen Potato

► **WIDEROSE** Mo'Wave Festival, Betty Clain

**RECTOR JA Holt:** DJ Tenderfoot, Butcher, DJ RDX, 8 pm, \$5

O'Jordan, 4 pm

DJ

BELLROOM @ Vienne

BELLROOM ROOM Good

Saturdays, 8 pm, \$10

► **RABBITO** Inferno

Guests, free before 11:30

pm/\$5 after

CAPTIV, CLUB GET

Physical: DJ Eds, DJ

Playbook, 10 pm, free

CENTURY BALLROOM @ DJ

Mark, DJ Howard

CONTOUR Europa Night:

Maha Gots, Citi, Citi

CITY DJ Almond Brown

ELECTRIC TEE GARDEN

Drop-Out: Guests

FOUNDATION Roger Shah,

Krisina Sily, guests

BAYANA Rotating DJs:

DJ Chris, Sidi One, Curtis,

Nostalgia B, Sean Cox, \$5

\$3-10/\$10

TRACTOR TAVERN Slinky

Pappy, D'Vonne Lewis and

Limited Edition, \$10/\$15

► **TRIPLE DOOR** Masey

Ferguson, the BGP, 8 pm,

\$10/\$17

► **YERS PROJECT** Sam

Lachow, Raze Smore, GR

Uh Cabb, Dave B, 7:30 pm,

\$15/\$16

**THE WHITE RABBIT CLOUP**

Dylan, the Corners,

Edgar Allen Potato

► **WIDEROSE** Mo'Wave

Festival, Betty Clain

**RECTOR JA Holt:** DJ

Tenderfoot, Butcher, DJ RDX,

8 pm, \$5

**Candy-T**

**& PATITUDE**

A TRIBUTE TO PAT BUNAT

**FRIDAY APR 12**

**SUNSET TAVERN**

5433 BALLARD AVE NW

SEATTLE WA

9:30PM SHOW: 11 AND OVER

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**FRI**

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**THURSDAY JULY 11 TRACTOR TAVERN**

513 BALLARD AVE NW - SEATTLE WA

8:30PM SHOW: 21 AND OVER

TICKETS AT TICKETMASTER

CHARGE BY PHONE 1-800-745-3000

**FRI**

ticketmaster

**HEARTLAND CAFE**

A BROWNE ROOM

Candyland: DJ Cotton

Candy: DJ Christoph, DJ

Deep Paris, free

► **TRIPLE DOOR**

► **YERS PROJECT**

► **WIDEROSE**

**Cash Out**

**& DAVID & DEVINE**

**SATURDAY MAY 4 TRACTOR TAVERN**

513 BALLARD AVE NW - SEATTLE WA - 11 AND OVER

EARLY 10PM SHOW: 11 AND OVER

TICKETS AT TICKETMASTER

CHARGE BY PHONE 1-800-745-3000

**FRI**

ticketmaster

**CORB LUND**

**SUNDAY MAY 19 TRACTOR TAVERN**

513 BALLARD AVE NW

SEATTLE WA

8:30PM SHOW

21 AND OVER

TICKETS AT TICKETMASTER

CHARGE BY PHONE

1-800-745-3000

**ticketmaster**

**ZEPPARELLA**

**SATURDAY JUNE 8 TRACTOR TAVERN**

513 BALLARD AVE NW - SEATTLE WA - 11 AND OVER

EARLY 10PM SHOW: 11 AND OVER

TICKETS AT TICKETMASTER

CHARGE BY PHONE 1-800-745-3000

**ticketmaster**

THE PROCLAIMERS SOLD OUT!

## UNDERAGE

BY JACKSON HATHORN

## TUESDAY 4/16

## BAT FOR LASHES

I wish I didn't know that **Natasha Khan** is from England. Maybe then I could listen to her latest **Bat For Lashes** record with my eyes closed and not think about horse-drawn carriages, a muddy countryside, covermotes, and all the other quietly desperate trappings of a **bad British costume drama**. But I'll never be blissfully unaware of her homeland, and what I really want to convey here is that with **The Haunted Man**, Khan has not only made a great gothic record, she is at the peak of songwriting prowess.

Up close, raw, and naked, **The Haunted Man** is a confident masterpiece. Gone is the spook-gooey production and mystic adornment of her earlier albums that **ALMOST** dipped into **Urban Outfitters/festival-feather-headress territory**. (I'd also like to believe she heard all those faux-goth and gaudy with house bands that cropped up around her 2009 album, **Two Suns**, and resolved to make a better record.)

Sure, all you have to do is read the album title to know that **The Haunted Man** is filled with ghosts. But these aren't the kind of ghosts that tremble around a stately home or tie your shoelaces together; Khan sings about the spirits of those lost—the absent ones living entirely in your head. There's the former lover in "All Your Gold" who felt like a spiritual exaltation (and turns Khan's current beau into a wraith) or the fragrant sexual séance of "Oh Yeah." The only slight I can give this album is that it means Khan's previously unwarranted **Kate Bush** comparisons are not going to be put to bed anytime soon. (More attention to Khan's vocals means you can hear her oddly distinctive and occasionally chirpy voice, along with percussion that often sounds straight out of **Hounds of Love**.) But like some of Bush's best work, **The Haunted Man** is broody, nurturing, stark, and divine.

**The Haunted Man is about being a woman.** *Showbox at the Market, 9 pm, \$21.50 adv/\$23 DOS, all ages.*

**JESSE COOK**

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**THE BLUE GUITAR TOUR**

**APRIL 12**

**8 PM**

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**THU APRIL 11 6:00P**

**AFON PRESENTS**

REACHING AT 7 FOLLOWED BY R&B

**PHASE 3 PRESENTS**

**BLACKOUT**

**SAT APRIL 13 8:30PM**

**RESPECT THE WORLD**

**MON AMERICAN TOUR W/ SUFFOCATION**

EXHUMED, JUNGLE ROT, RINGS OF SATURN, ADMON, LORD OF WAR

**SUN APRIL 14 10:00PM**

**THE AGONIST**

KILL CLOSET, DISAPATHON, ODESA DAWN, SAGEHAWK BLAPPER, GUESTS

**MON APRIL 15 7PM**

**SORCERY**

WINTERM, DISCURE, DYNODROM, WARPPOINT, BONE SICKLES

**THU APRIL 18 8:00PM**

**CIRKASIK (LAS VEGAS)**

**UP & COMING**

**SATURDAY APRIL 13TH**

**SUBPOBATION**

**SUNDAY APRIL 14TH**

**THE AGONIST**

**MICHAEL GRAVES**

**SUNDAY APRIL 21ST**

**THE AGONIST**

**WEDNESDAY MAY 1ST**

**SUNDAY MAY 12TH**

**THURSDAY MAY 14TH**

**THURSDAY MAY 30TH**

**THURSDAY JUNE 13TH**

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gents, 9 pm, \$21

PORT GIGGLE: Queen

Mike, David Eyre

SEE SORTED LONDON

Switch: Guest DJ

TRINITY (DSB): Gay,

VSOCP: Jason Lemstra

gents, 9 pm, \$10

\* VERMILION Flur: DJ

Reo g

THE WOODS HipHop/R&B/

Funk/Soul/Disco: Guest DJ

WILDERM: Mo-Wave

Michael Shampine's

Sundries, the Break Up, Fox

Hart, La Pump, Half Breed,

Child Brn, 8 pm

ELITE ROOM Jam Jam:

Zori's Gate Sound, \$5

BARRIOA Mind: DJ

Seawenew, 100 Proof

SEAN Cee, Blueywood, free

CAPTIV CLUB The Jet Set:

Seawenew, 100 Proof

\* CENTURY BALLROOM

DI Tanya

CONTOUR Broken Grooves:

DI Neuse, Rob Chawes,

gents, free

THE EAGLE T Bar/Dance:

Up Above, FatFigs, free

MOE BAR Chocolate

Sundays: Jose, MarsONE,

Phosho, free

NEIGHORS Noche Latin:

Guest DJ

\* PORT Radicals: DJ

Tom, Freddy King of Paris,

4 pm

\* NIGHTCLUB Revival:

Ru, Ruffin, Chris Tower, 3

pm, free

\* RE-BAR Flammable: DJ

Wesley Holmes, 8 pm

MOE BAR Mental Mondays:

DI Seawenew, 100proof,

Seawenew, 100proof, free

NEIGHORS

UNDERGROUND SIN: DJ

Keams, 18+; free

PONT Dirty Deeds: Guest

DJ

\* NIGHTCLUB Reflect, 8

pm, free

\* BIT SALON Bums, Dune

Shirle, gents, 8 pm

\* KIDS Blue to Go

AGUA BY EL GARCIO Jerry

Frank

BLUE ROOM TAYLOR Andy

Cox Band, free

CHOP MEY Agatha:

NSD&G, 8 pm, \$13

\* KIDS The Telephones,

NSD&G & the Search for God,

Flour Crystals, Black Nite

Cash, 10 pm

NEIGHORS Rough People,

Shirle Motion Poetry, Miss

### Scrape

SKELTER CAFE & CLUB

Holy Squares, 8 pm, free

\* NOODLEMAZE Michael

Robert, 7 pm, \$70-\$85

\* STUDIO SEVEN The

Agonist, KJ Christ, Sausage

Slogans, gents, 8 pm, \$10/\$12

TRINITY TAYLOR Bum

Band, 7 pm, free

\* SHOWBOX AT THE

MARKET Moderates,

Mixers, 7 pm, \$22/\$30-\$35

\* SHOWBOX SODO BAR

Religion, Pique Beer Club,

the Show, 7 pm, \$20/\$30

\* STUDIO SEVEN Society,

Infinity Obscure, Divinorum,

Wavelength, Bone Sickness, 7

pm, \$10/\$12

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Michael Shampine's

Spelldance, 8 pm

ELITE ROOM Jam Jam:

Zori's Gate Sound, \$5

BARRIOA Mind: DJ

Seawenew, 100 Proof

SEAN Cee, Blueywood, free

CAPTIV CLUB The Jet Set:

Seawenew, 100 Proof

\* CENTURY BALLROOM

DI Tanya

CONTOUR Broken Grooves:

DI Neuse, Rob Chawes,

gents, free

COMPANY BAR Rock

and Red China Night: DJ

Parishell, 8 pm, free

CONOR STRIKE Get the

Spine: Guest DJ, free

REXMAS Misch Monday: DJ

Jay Battie, free

THE HIDEOUT Intoxic,

gents, free

LO-11 Jam Jam: Zori's

Gate, Sound Selects, Element,

Mala Chawes, \$5

THE MIX Bring Your Own

Very Night: Gents, 8 pm

MOE BAR Mental Mondays:

DI Seawenew, 100proof,

Seawenew, 100proof, free

NEIGHORS

UNDERGROUND SIN: DJ

Keams, 18+; free

PONT Dirty Deeds: Guest

DJ

\* NIGHTCLUB Reflect, 8

pm, free

\* BIT SALON Lites War

Terrone, DJ Element, Chukki,

gents

\* MOE BAR Cool: DJ Cory

Alamo, DJ Cody Velezolo, free

NECTAR Top Rankin'

Prague, DJ Element, Chukki,

gents

NEIGHORS

UNDERGROUND Vicious

Dolls: DJ Rachael, 9 pm, \$5

\* WILDERM Tuesday:

Guest DJ

## POSTER OF THE WEEK

**4.13.13**

THE YEAR AHEAD: PREVIEW: THE YEAR AHEAD

THE YEAR AHEAD: PREVIEW: THE YEAR AHEAD

There are tons of great posters on the street this week, but none as striking and unique as this one by Julia Bork at Mint Design ([mint-usa.com](http://mint-usa.com)). Also, if you haven't heard Zebra Hunt's new EP, *Beaches*, check it out at [zebrahunt.bandcamp.com](http://zebrahunt.bandcamp.com). **AARON HUFFMAN**

**Zebra Hunt**  
w/Posse, Detective Agency  
Sat Apr 13, Rendezvous





# FILM



BLANCANIEVES Snow White enters the building.

## Film Review Revue

A Silent Snow White, a Malickian Mystery, and Danny Boyle's Folly

**Blancanieves**  
dir. Pablo Berger

**To the Wonder**  
dir. Terrence Malick

**B**lancanieves—"Snow White" in Spanish—is the silent black-and-white film transporting the classic Grimm Brothers' tale to 1920s Spain. In the first 15 minutes, the title character's matador father is paralyzed in a bullfight, her flamenco-dancing mother dies in labor, and, for whatever reason, her widowed dad decides that his next wife will be the most skeletal, gold-diggerly, Cruella de Vil-ish woman he can find, and the fairy-tale plot is set in motion.

Winner of best film, best actress, and eight other prizes at last year's Goya Awards, *Blancanieves* is billed as "a tribute to silent films."

But like most silent films, it's not actually silent; there's just no spoken dialogue. The soundtrack is exhilarating and makes the film as much about rhythm—the alternately lightning-fast and seductively slow clapping, cymbal twirling, and cape flourish in flamenco and bullfighting—as it is about the perseverance of a seemingly unlikely young woman. Some of the film's best moments are when the camera moves to that rhythm, even when the music doesn't, when violins are playing in the background instead of guitars.

*Blancanieves* is also about lead actress Macarena García's eyes. It's hard to find words for these eyes without leaning on some of the clichés that have been used to describe beautiful women's eyes for ages. They are big and gentle and captivating. Roger Ebert wrote that "you cannot know the history of silent film unless you know the face of Renee Marjorie Falconetti," that "to see her" is "to look into eyes that will never leave you." If that's the case, Macarena García's eyes are the right ones to pay homage to the medium. JEN KAGAN

**Blancanieves is also about lead actress Macarena García's eyes.**

**T**he trailer for *Tree of Life* was my pick for best film of 2011. It's visually dazzling, spiritually fulfilling, under two minutes long, and available in its entirety on YouTube. The feature-length version was decent, too, but as an oft-beleaguered, self-doubting Terrence Malick apologist, I found it harder to defend, and it didn't speak to me with the same emotional urgency. *To the Wonder*, Malick's latest movie, seemed like trouble from the beginning. Even the title evokes memories of the vague, overbearing spirituality that has weighed down his films in the past, and after seeing only a couple moody promotional stills, I found myself mentally assembling a defense for this potential misstep.

After seeing the film, I'm not sure I'm up to the task. Neil (Ben Affleck) returns home to Oklahoma with French girlfriend Marina (Olga Kurylenko) and her young daughter. Ennu sets in. Enter Neil's childhood friend Jane (Rachel Watson), a theologically but otherwise unrelated storyline, a local priest (Javier Bardem) is enduring a period of spiritual doubt. McCadams and Affleck are questionable casting decisions, and considering that Malick wrote virtually no dialogue for either of them (or for Kurylenko), they must rely almost entirely on body language to develop character. Unfortunately, they look a bit more like props than people, entangled in strange, stilled physical misunderstandings with one another that neither resemble reality nor evoke any known human emotion. In lieu of dialogue, an inordinate amount of voiceover narration is wallpapered over the film, mostly in French or Spanish (with English subtitles), which quickly grows tedious. The film has a bit to offer visually, but fails to top any of Malick's

other works here as well. It's clearly a work of unrepentant idealism, and I admire that, but it feels like his search for meaning may be leading us down a dead end. KRISHANU RAY

**Trance**  
dir. Danny Boyle

**I**t's lazy to suggest that the best film directors are, in a way, hypnotists, but in Danny Boyle's case, that lazy suggestion holds at least a bit of truth. In the best parts of his best movies, Boyle uses hypercolored flashes and hammering drums to batter his audience into submission, strobing lights into their eyes as he jacks up their adrenaline. Take any number of fluid sequences throughout *Slumdog Millionaire*, or the most visceral chunks of *127 Hours*, or the fact that the exhilarating, terrifying entirety of *Transcending* can be cooked down to that one bit set to Iggy Pop's "Last for Us." When it comes to tapping into audiences' nervous systems, Boyle's disconcertingly good—which is probably why *Trance*, a movie about people hypnotizing people and people manipulating people, seemed like a great film for him to make. Boyle, after all, can be very good at these things—but *Trance*, alas, is not.

James McAvoy plays Simon, an employee at a high-end auction house; when a Rembrandt gets stolen, Simon tries to protect it and, in the process, gets a vicious knock to the head from thief Franck (Vincent Cassel). But in what's only the first of *Trance*'s many twists, it turns out Simon was actually working with Franck—and that vicious knock to Simon's head means that now he can't remember where he lived the painting. So! Franck and Simon innately decide that the



only way for Simon to remember is if he gets hypnotized! Enter hypnotist Elizabeth Lamb (Rosario Dawson), who soon finds herself entwined in Simon and Franck's backassward, increasingly convoluted scheme.

*Trance*, like most Boyle movies, is confident, gorgeously shot, and beautifully scored—and there's undeniable potential in the idea of a psychological heist flick. But while *Trance*'s first 10 minutes or so are tight, flashy, and fun, from the moment "I know! Let's hypnotize him!" is turned into a supposedly legitimate plot point, everything goes from fast and sharp to messy and sloppy. Twists clumsily pile on top of one another, clashing tones veer between drunken silliness and serious darkness, and McAvoy, Cassel, and Dawson all gamely, hopefully, eagerly push along, no doubt trusting Boyle will elevate *Trance* above its overwrought script. He doesn't, and as it all lurches toward an increasingly lame climax, the result is a wearing thing that takes its batshit premise entirely too seriously. Any number of *Trance*'s sequences could work on their own—or hell, even serve as examples of Boyle's unique set of talents. Taken all together, they're a reminder that even really good directors can make pretty crappy movies. ERIK HENRIKSEN ■

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 MUSIC BY JAMES NEWTON HOWARD  
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# FILM SHORTS

More reviews and movie times: [thestranger.com/film](http://thestranger.com/film)

## LIMITED RUN

### \* AIRPLANE!

Among the unquestionable facts of modern life: Kitties are cute, pizza is delicious, and *Airplane!* is a fucking hilarious. Egyptian, Fri-Sat midnight.

### BAND OF SISTERS

A workmanlike documentary about Catholic nuns' transformation from demure brides of Christ to tireless social activists after Vatican II. Northwest Film Forum, Fri 7, 9 pm, Sat-Sun 3, 5, 7, 9 pm, Mon-Tues 7, 9 pm.

### \* BLANCANIEVES

See review, page 57. SIFF Cinema Uptown, Fri 4:45, 7:15, 9:45 pm, Sat-Sun 1:45, 4:45, 7:15, 9:45 pm, Mon-Tues 4:45, 7:15, 9:45 pm.

### BONERAT COMEDY OF HORRORS FILM FESTIVAL

A production of the pop-culture podcast *The Bonerat Show*, this film festival includes food, drinks, prizes, and independent comedy/horror films. Central Cinema, Sat April 13, all day.

### THE BRIDE WORE BLACK

Francis Truffaut's *The Bride Wore Black* is terrible, but it has an excellent score by the legendary Bernard Herrmann. (CHARLES MUEDE) Seattle Art Museum, Thurs April 11 at 7:30 pm.

### CINE INDEPENDENTE: DISCOVERIES FROM ARGENTINA

Commemorate the death of Marcello Mastroianni by enjoying the cinematic fruits of the country whose islands she besieged, including five features and two shorts from the Argentinian "new wave" of the last decade. Northwest Film Forum, Fri-Sun. For complete schedule and showtimes, see [www.nwffilmforum.org](http://www.nwffilmforum.org).

### THE CRISIS OF CIVILIZATION

In case you hadn't heard, civilization is in crisis. Dr. Nafeez Ahmed explains why in this documentary. Keystone Church, Fri April 12 at 7 pm.

### THE END OF LDVE

A struggling man struggles to balance struggling as an actor with struggling as a dad. With Aubrey Plaza and Michael Cera. Grand Illusion, Fri 7 pm, Sat-Sun 5, 7 pm, Mon-Tues 7 pm.

### \* GREY GARDENS WITH THE BEALES OF GREY GARDENS

See *Stranger* suggests, page 26. The documentary and the follow-up to the documentary shown with a "minimax reception" prior and is "continental brunch" between the two. SIFF Cinema Uptown, Sun April 14 at 11 am.

### GRID: AN EVENING OF FILM WITH LIVE ACCOMPANIMENT

In which the films of Maya Deren and Ilya Chalkin are set to live music. Central Cinema, Wed April 10 at 7 pm.

### \* JAWBREAKER

"I don't believe we've met, what with the cruel politics of high school and all!" King's Hardware, Mon April 15 at dusk.

### \* LANGSTON HUGHES AFRICAN AMERICAN FILM FESTIVAL

Back for a 10th year, the Langston Hughes African American Film Festival packs a week of delights into its refurbished Performing Arts Center. Opening the fest: 1984's sci-fi satire *The Brother from Another Planet* (with star Joe Morton in attendance). Closing the fest: *In the Hive*, a new film from Robert "Hollywood Shuffle" Townsend, in which a ton of stuff worth seeing. Of special note: Charles Murray's *Things Never Said*, an engrossing, complex marriage drama built around the work of performance poetry and featuring a beautiful lead performance by Shonda Hampton. The film alternates between great, small moments of life-as-it-is-lived and huge, sudden moments of serious drama, and it's arresting, thanks in large part to writer-director Murray's grace in capturing his characters' moral complexity. It's an infidelity drama with a hundred identifiable angles of empathy, and it will be super-fun to watch in a crowded theater, so go. (And if you're feeling the performance-poetry vibe, also check out *White Space*, Mary Washington's elegant short film about an ASL, sign poet's open-mic debut.) (DAVID SCHMADDER) Langston Hughes Performing Arts Center, Sat-Tues. For complete schedule and showtimes, see [www.langstonarts.org](http://www.langstonarts.org).

### MAP PRESENTS: FIRMLY TRIVIA NIGHT

How did we Captain Pannis when he first piloted the Gemini IV? Who were the two Republicans who sabotaged the core diffuser in episode 2? What was the name of Jack O'Connell's ill-fated Labrador? I know nothing about this show. Central Cinema, Tues April 16 at 7 pm.

### MY AMITYVILLE HORROR

The *Amityville Horror*, the 1977 "true story" by Jay Anson, was one of the luckiest scarier books I read as a teenager—despite much debate that it was an obvious publicity stunt by homeowner George and Kathleen Lutz. In any case, there've been five more books and TEN MORE films about America's most haunted house at 112 Ocean Drive, Long Island. The first film is extremely dated, yet perfectly creepy, with a terrified Margot Kidder as Kathleen, and James Brolin's Lutz, featured here playing the part of George. It bumped the best parts of Anson's book into our brains: the exams of flies and Jodie the Pig. The new documentary *My Amityville Horror* attempts to do the legend by interviewing real-life eldest Lutz child, Danny. Problem is, Danny—who looks like an angry, bald version of actor Bill Murray—can't tell a story to save his goddamn life. He talks in circles, while that repeatedly triggers the director to cut in patiently dorky footage of Danny playing electric guitar in his garage. When Danny describes Jack as some "big person with white teeth and laser beams for eyes," then mutters later, walking through a scene carrying a bong, "I can't believe anything else to say. The real Amityville house should be praised. (KELLY O) Grand Illusion, Fri-Sat 11 pm, Mon 9 pm.

### NATIONAL THEATRE LIVE: PEOPLE

A new comedy about a bankrupt aristocrat and her



Malik, who is surely one of the most romantic and spiritual of filmmakers, appears almost naked here before his audience, a man not able to conceal the depth of his vision."

—Roger Ebert, CHICAGO SUN-TIMES, in his final review

## "RAPTUROUS"

For those on Malik's raptured wavelength, it's a wonder:

—Richard Cozart, TIME MAGAZINE

**"THE CLASSIC ROMANTIC TRIANGLE MAY NEVER HAVE BEEN SO ETHEREAL"**

—Richard Bredt, NEW YORKER

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crumbling mansion, performed live on stage at London's National Theatre and rebroadcast here on screen. **SIFF Cinema Uptown**, Sat 1 pm, Mon 7 pm.

**★ ROOM 237**

A look at the paranoid theories that obsessives have developed in order to better understand the secret messages they believe Kubrick encoded into *The Shining*. **SIFF Film Center**, Fri 4:45, 7:15 pm, Sat 2:30, 7:15 pm, Sun 2:30, 4:45, 7:15 pm, Mon 7, 9:15 pm, Tues 9:15 pm.

**★ SINGIN' IN THE RAIN**

This film is a joyful, sugar-coated sing-along, belying the dark turmoil roiling within its complex, demented characters. **Central Cinema**, Fri, Sun-Mon 7 pm.

**★ THEY LIVE**

John Carpenter's sci-fi thriller stars "Rowdy" Roddy Piper and a pair of magic sunglasses. **Central Cinema**, Fri, Sun-Mon 5:30 pm.

**★ UGETSU**

Kenji Mizoguchi's masterpiece of 1953 is a period-piece fantasia that's credited (along with *Rashomon*) with popularizing Japanese cinema in the West. **Seattle Asian Art Museum**, Thurs April 11 at 7 pm.

**★ UPSTREAM COLOR**

See *Art House*, this page. **SIFF Cinema Uptown**, Fri-Sat 4:30, 7:15 pm, Sun 7:15 pm, Mon 4:30 pm, Tues 4:30, 9:15 pm.

**WRONG**

With his fire-on-e-murderous-rampage movie *Rubber*, Quentin Dupieux demonstrated a remarkable knack for making ridiculously weird films that are also ridiculously entertaining. (Those two don't often go together, generally, directors who are as fastidious as Dupieux about confounding narrative wind up making movies that punish their audience.) In *Wrong*, a man named Dolph Springer (Jack Plotnick) can't seem to find his dog. His search brings him together with a horny pizza-delivery call center operator, a self-help guru specializing in human-dog telepathy named Master Chang (William Fichtner, even more delightful than usual), and a private detective with anger-management issues. At the same time, Springer's job may be in jeopardy, and his landscaper embarks on a dangerous affair. We bounce from scene to scene, not really learning much about the story but having a pretty good time regardless. *Wrong* doesn't feel quite as fresh as *Rubber*. There are a few too many bizarre flourishes with no payoff—the plot thread involving Springer's job doesn't do much for the film, for example, besides kill a few minutes. But ultimately, *Wrong* rings with a kind of goofy deadpan anarchoism; it is at its heart a comedy about a man and his dog. (PAUL CONSTANT) **Grand Illusion**, Fri 9 pm, Sat-Sun 5, 9 pm, Mon-Tues 8 pm.

**NOW PLAYING**

42. *Brat* Helgeand's biographical film about the life of baseball player Jackie Robinson. **SIFF Cinema Uptown**, Fri 4, 6:45, 9:30 pm, Sat-Sun 11:15, 4, 6:45, 9:30 pm, Mon-Tues 4, 6:45, 9:30 pm.

**FROM UP ON POPPY HILL**

The latest offering from Studio Ghibli concerns Umi, a teenager living at her grandmother's boarding house for women, where she does the cooking and laundry and

takes care of her younger siblings while her mother is studying abroad. From her house on the hill, she raises signal flags every morning as an homage to her dead sea captain father. Through a mysterious poem in the school newsletter, she meets a boy and gets involved in a fight to save a crazy old building. The animation is inventive and the plot is nicely paced, but also a bit schmatzy. If you like Japanese animation movies, *Poppy Hill* is worthy. But those looking for another *Howl's Moving Castle* and its ingenious weirdness may want to skip this one. (GILLIAN ANDERSON)

**GIMME THE LOOT**

The low-budget film is about two teenage NYC graffiti writers. One, Malcolm (Ty Hickox), is black and thinks he is very clever and two steps ahead of everyone. The other, Sofia (Tashiana Washington), is also black and thinks she is as tough as gangster ladies. After having one of their pieces, which is not very good, trashed by a rival graffiti crew, Malcolm and Sofia come up with a plan to

**ART HOUSE**

BY CHARLES MUDEDE

**UPSTREAM COLOR**

About 10 years after directing *Primer*, probably the most intelligent or even realistic film about time travel, Shane Carruth directed *Upstream Color*, a science-fiction film that's about the human body's deep connections with other life-forms. The film opens with a group of black and white boys hanging out in a single man's house. They went something from this man, who turns out to be a thief and kidnapper. This something appears to be evidence extracted from insects. When one boy consumes this substance, he enters another level of reality.

The following scenes concern an attractive and young woman, Kris (played by Amy Seimone of *The Off Hours*), living her life in a big city. One night she is kidnapped, strapped, taken to her home, and hypnotized by a method using the strange substance and some old, 1990s-era book. The kidnapper makes Kris withdraw thousands of dollars from her bank account and equity line on her home. After clearing her debt, he leaves her to deal with the seemingly permanent side effect of the drug (which is a mood, a feeling, that something is wrong or missing). The rest of the movie is about her long and slow recovery, which involves a romantic relationship with another victim of the scam named Jeff (played by the director) and a sound engineer who comically connects them to a pig farm.

The film is gorgeous and melancholy but runs into several plot problems in the final act. Indeed, the ridiculous ending almost kills the whole film. The fact is *Upstream Color* does not need a resolution. All it had to do was drift aimlessly from one gorgeous scene to another, like a massive country of clouds with a sun setting behind it. **Opens April 12 at SIFF Film Center. ■**



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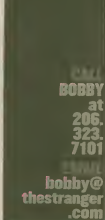
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# SAVAGE LOVE

A First BY DAN SAVAGE

*I'm a gay man who has been seeing a devout Christian gay guy for one year. We have a great relationship. We have many of the same interests and respect each other's feelings and beliefs. However, I am a Catholic who is not that religious, and he is an Orthodox Christian.*

*Some of his friends oppose gay marriage and think that being gay is immoral, and they are against our relationship. Since I am not a devout Christian, his friends say we should not get married. Other friends say he should not be gay at all and that God does not love him because he is gay. I refuse to hang out with his friends, because I think that they are narrow-minded morons. Am I wrong for thinking this?*

*Sadly, he sometimes thinks that God really does hate him because he's gay. I try to reassure him that God does not hate him. But he feels this way because of what his "good friends" say. I think he should dump these assholes. I think he should hang out with his friends in particular, who insists that God does not approve of him being in a gay relationship. The scary thing for me is he actually listens to these people.*

*In our relationship going to work? Should he dump these friends? Please respond to me. I need some answers. Thank you.*

Devoutly Gay Washingtonian

We've had all sorts of guest experts in the column over the years. Sex researchers, sex workers, medical doctors, sociologists, psychologists, academics, marriage activists, trans activists, and on and on. But this week's guest expert is a first.

As a Bishop of the Church, first let me say that I am concerned that God loves DGW's boyfriend, loves DGW, loves me, loves all of us beyond our wildest imagining," said the Right Reverend Gene Robinson, Episcopal Bishop (Retired) of New Hampshire, the first openly gay priest to be elected bishop in a major Christian denomination. Bishop Robinson is also the first member of the historical episcopate—the first in the Apostolic Succession stretching all the way back to Saint Peter—to appear as a guest expert in my column. I asked Bishop Robinson to have a look at your question, DGW, because I thought his advice—the advice of a fellow believer—might carry more weight with your boyfriend than the advice of a raging atheist twatsquat like me.

"This young man faces a couple of problems in his relationship—one that touches on religion and one that touches on what it means to be a healthy relationship," said Bishop Robinson. "His boyfriend seems wed to a religion (Orthodox) and to friends who espouse the Church's traditional teaching condemning homosexual..." he said. "The most alarming thing he said is that his boyfriend is listening to them. Surely this must cause him a great deal of pain."

But it's pain your boyfriend no longer has to endure.

"The Church has gotten things wrong before—support for slavery, and using scripture to denigrate and subjugate women—and we are living in a time when the Church is realizing it has also gotten it wrong about LGBT people," said Bishop Robinson. "Today, there are cases of acceptance and inclusion even in the most oppressive and condemning churches. If DGW's boyfriend wants to understand how one can read the Scriptures and believe that homosexuality is part of God's wonderful plan of diversity, he can find such a church, even in a faith that officially condemns LGBT people. Or he can seek out a different expression of his Christian faith in a denomination that loves, values, and rejoices in its LGBT members. But this is work he needs to do for himself. DGW can't do it for him."

As for your relationship, DGW, Bishop Rob-

inson agrees that your boyfriend's inability to break from his emotionally and spiritually abusive friends is a bad sign.

"If DGW's boyfriend is listening to the condemnation of his Church and his friends, it makes me wonder how much joy he can take in their relationship," said Bishop Robinson. "How free he is to be the gay man he knows himself to be if that is accompanied by guilt and shame. It sounds to me like DGW's boyfriend needs to deal with his own internalized homophobia before he can commit to anyone."

In other words, DGW, you may need to tell your boyfriend that he can have you or he can have his orthodoxy, his awful friends, and what, at this stage of life, amounts to a lot of self-inflicted spiritual wounds. If your boyfriend can't break away from these people, DGW, if he refuses to find a church that welcomes him (and you), then you may need to DTMFA.

Bishop Robinson's latest book, *God Believes in You: A Talk About Gay Marriage*, is in bookstores now. Follow Bishop Robinson on Twitter: @BishopRobinson.

*I'm a 22-year-old straight girl with a lovely boyfriend of four years. We started dating during our Freshman year of college, and we lost our virginities to each other early in our sophomore year. He's a great guy, we live well together, and I could easily knock him up to "the one." My problem: I'm bored with our sex life, and I don't know why. He's a generous lover, he always makes sure I come (which is not always an easy task), he goes down on me more often than I go down on him, he uses his fingers, and he isn't insecure when I have to use my own fingers or a vibrator to get off. I know I'm incredibly lucky, but even after I come, I feel unsatisfied. I don't have any kinky fantasies, but the lack of passion and interest in our vanilla sex is killing me. I'm only 22, for God's sake! My sex life shouldn't be boring already!*

*He's voiced concerns in the past about how I don't initiate sex with him often enough. He worries that I am not attracted to him. I am attracted to him. It's just that I don't want the hassle of waiting for him to make me come when I can do it faster—and doing it myself means I don't have to worry about him getting tired or bored. Our sex drives are probably around the same, frequency-wise. I just need to know where to start to make things more interesting.*

Bored In Bed

Having a partner who focuses like a laser beam on our pleasure sounds ideal. But always being the focus of sex, always being expected to come first, always being expected to come—that shit gets exhausting after a while. So order your boyfriend to focus a little more on his own pleasure during sex and a little less on yours. Tell him that, for now, you would like him to be less giving and more taking. And if he worries about being selfish, you can tell him that a study conducted at Kwantlen Polytechnic University in British Columbia found that people with selfish sex partners reported higher levels of sexual satisfaction ("Emerging Adulthood: An Age of Sexual Experimentation or Sexual Self-Focus?" by Hayley Leveque and Cory Pederson, 2010). I suspect, BIB, that once the focus is off you—once you no longer have to live in fear of a forced march to orgasm each and every time you have sex, once you're no longer under so much pressure—you'll be able to relax and enjoy sex more. You might even initiate once in a while. Good luck. ■

Find the *Savage Love*cast (my weekly podcast) every Tuesday at [the stranger.com/savage](http://the stranger.com/savage).

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